

V O G U E



AUTUMN SHOPPING
MILLINERY AND FURS
SEPTEMBER • 15 • 1931
PRICE 35 CENTS

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R. Younger. 31

SMART TOWELS . . . they enter college with no conditions and graduate with honors!

A word to the class of 1935 especially: As you pack up so carefully for the great adventure, remember—every last slip and scarf and hankie will be noticed and graded. It means so much to take those correct and amusing things that say: *This is a person. She knows her way.*

Your towels can help, perhaps more than you think—especially your Cannon towels. . . . First of all, they fly the winning colors, six soft and clear pastels chosen by stylists to blend into any one's scheme of becomingness. They're fast colors, of course.

And the new ones have original, all-over patterns, reversible for more color—or less. Gay florals, bars and bands, wide stripes, clouds-and-polka dots, some prim and severe, others a bit bold. All the way up—and down to white with a single thin stripe. . . . The kind of towels you're proud to lend and particular to get back.

To parent, guardian or next of kin: Buy her plenty of Cannon towels, because they're her sort—and because they're as thrifty as they are smart, *both soft and strong*. They cost less than others of similar quality—shopping tests have proved this. They last longer than others in their class—laundry tests have proved this.

There's a Cannon candidate for every job—from dainty face cloths for a last-minute dab to cozy bath blankets for the after-gym rub. All sizes, weights, surfaces—each towel softer and thirstier and more capable because of longer-fibered cotton and close, even weave. Each one always ready for a fight or a frolic.

The Cannon label is *everybody's* passing mark for towels—(which includes the long-suffering check-signer). Look for it always. Most shoppers do. . . . Cannon Mills, Inc., 70 Worth St., New York City.



New Cannon ensemble sets contain matching bath towels, guest towels, wash cloths and bath mat—tied with ribbons and sealed in transparent wrappers. Smart stores will show you a good selection of gay, all-over patterns in soft pastel shades. Prices for seven-piece sets range from \$2 to \$6. Extras may be bought separately, for as little as 59c for the bath towels. (There are other Cannon styles, to suit any taste—from 25c to \$2.50 each.)

The six winning colors of the new Cannon towels were chosen by a noted stylist, after careful study of the new tones in bathroom tiling, fixtures and furnishings. They harmonize each with each and blend into any good color scheme.



C A N N O N T O W E L S

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

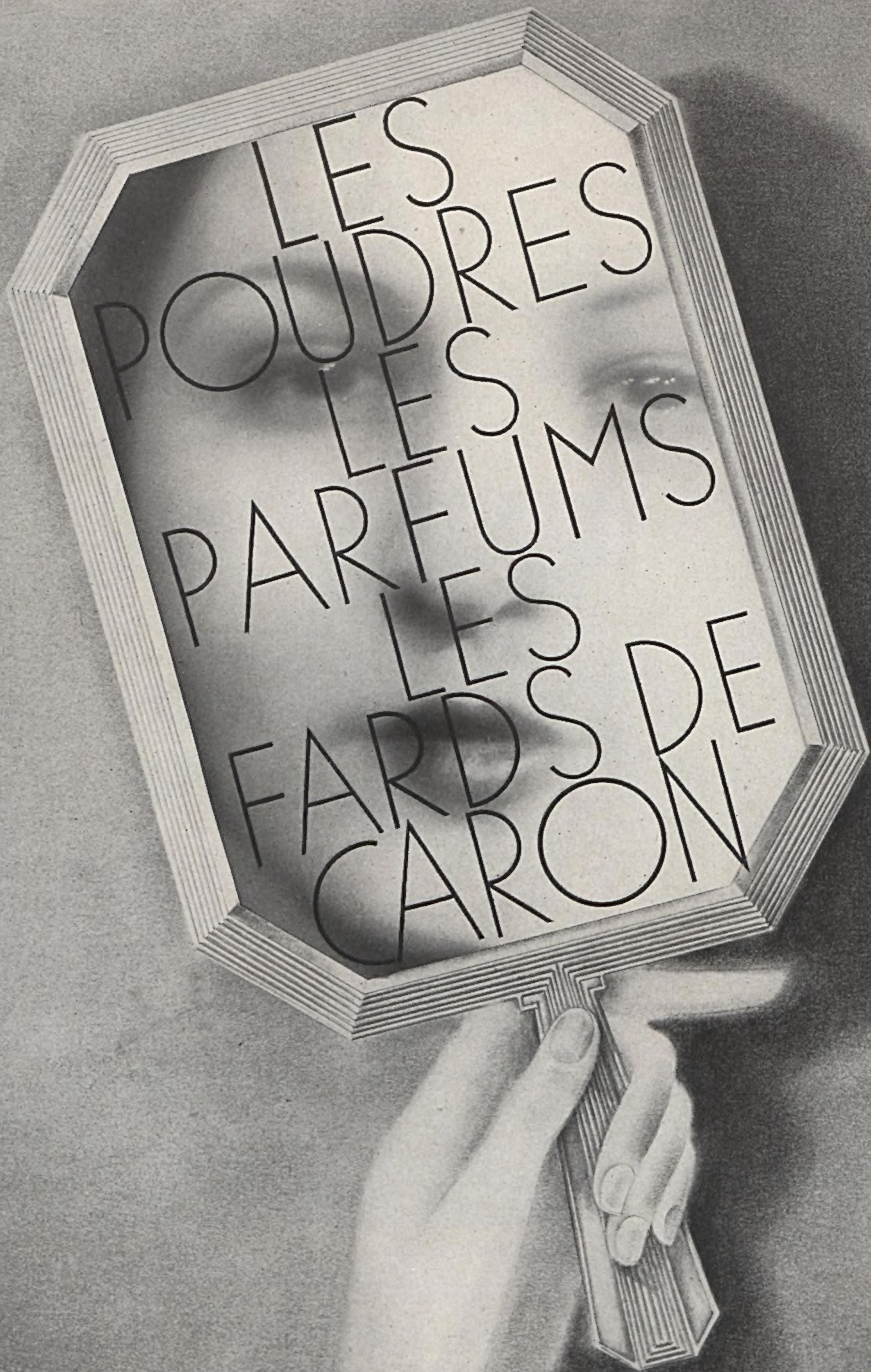


Diamond Jewelry
Quality and Value a Tradition

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON



POUR TOUTES LES BEAUTES
BRUNES OU BLONDES

BONWIT TELLER

FIFTH AVENUE
AT 56th STREET

NEW YORK

PHILADELPHIA

PARIS

LONDON

College Clothes Are Here Again



A..First thing on the list, a cloth frock for campus...Bonwit Teller recommend the two-piece frock of Chellitta. In Spanish tile or seaglade green with brown galyac bows; Dubar brown or black with white galyac . . . 55.00

B..a gloriously fitted two-piece frock of dull canton crepe, illuminated with rhinestone buttons and buckle. In black or brown with flesh satin stock and cuffs. . . . 39.00

C..young yet sophisticated is the canton crepe frock that endorses two tones...this black or brown model has an original green vest that terminates in a scarf. . . 49.00

D..coats have never been as dashing as in this season of slim waists and slender skirts. This model of Cherkessa in black, Spanish tile, green or beige; beaver collar and cuffs. 145.00
Same model with Hudson seal. 95.00

E..extremely new is the coat of charda with a flattering collar and elbow puffs of Russian caracul...black only...at 95.00
Same model with Hudson seal. 110.00



College Clothes for Misses...Sixth Floor



THE DEBUT OF THE *Symphony* PATTERN BY TOWLE

This service blends the fine character of Early American with the new spirit of today

INSTEAD of the self praise and half truths which seem to have shaken people's confidence in many advertisements, we shall just try to answer the questions which one might naturally ask when shopping for a Sterling pattern.

SYMPHONY is a new Sterling pattern just announced this month. It has a quiet simplicity and character all its own. Its price is low — lower than the price at which we have introduced any new Towle pattern since 1916. SYMPHONY is beautifully balanced, flawless in finish, slender but of ample strength and weight of silver.

A new shape of knife blade

It has a new shape knife blade especially designed for the pattern. This is imbedded in solid solder so that it can never rattle or loosen even in boiling water. SYMPHONY also has a delightful new knife and fork for luncheon or salad, designed and made only in this pattern. Be sure to see them.

A word about its design

From an art point of view, SYMPHONY is a contemporary expression of Early American ideas and forms — simplicity, character, balance, poise. It blends beautifully with the wide variety of table linens of today. The flat silver pieces seem especially designed to take an initial, as our illustration suggests.

The service pieces (bowls, dishes, tea set, etc.), are on Colonial lines, careful study having been made of the finest museum forms. To quote our designer, "the detail on the plates is represented in the fluting of the tea set. It is a new expression of some of the finest old pieces of Early American forms, the traditional motif blending harmoniously with the smart motifs of the flat silver."

New low prices

SYMPHONY is priced lower than any new Towle pattern since 1916.



SYMPHONY tea service. Fine Early American lines at today's new low prices

You can easily own it if you like it and want it. We hasten to say, however, that it is not in the lowest or cheapest price class. Its exclusive style and fine workmanship are built up to a standard, not down to a price!

The patterns offered today in the cheapest price class will save you perhaps \$15 a set. You cannot, however, buy art and beauty at "bargain prices." You can now buy any of the good standard patterns, including Towle's, for a full one-fourth less than they cost only a little over a year ago. SYMPHONY, although a new pattern, is also priced as low as these other standard patterns, so that you make the full 25% saving. Prices of popular items are:

Teaspoons, "5 o'clock tea" weight,	6 for \$ 6.50	Coffee spoons,	6 for \$ 5.00
Teaspoons, regular weight,	6 for \$ 7.50	Bouillon spoons,	6 for \$10.00
Dessert-size forks,	6 for \$15.00	Butter spreaders,	6 for \$11.00
Dessert-size knives,	6 for \$18.00	Salad forks,	6 for \$12.00



Don't try to get the biggest piece for the least money. You are apt to get "cheap" silver, poorly designed and hastily finished.

Note the new shapes in the SYMPHONY service pieces at the left—made especially to harmonize with SYMPHONY flatware, and priced as reasonably as good silver can be priced.

The new knife and fork for salad or luncheon

A completely new and delightful knife and fork for luncheon and salad have been designed, and are made only in this pattern. They are a new development in Sterling Silver, new proportions, something that women have wanted but been unable to get. The picture below suggests the idea. Be sure to see them. They cost less than the dessert-size knife and fork. See page 58 of "Vogue's Book of Smart Service" for the use of such a set for salad.



Why you can choose with confidence

You should feel a confidence in selecting SYMPHONY, for it is made by the same Towle Silversmiths who created the well-known Lady Diana and Louis XIV patterns; also the Mary Chilton, Virginia Carvel, Lady Constance, La Fayette, Paul Revere, and others. It will be an open-stock pattern for many years. We are proud of our craft traditions which trace back to William Moulton, who opened his silversmithing shop in Newburyport about 1690. Today, we are the largest silversmiths who make Sterling only.

A final word to the bride

We hope we have told you most of the points which you would like to know about a new pattern. We hope that you will ask your jeweler to show you your own initial on a SYMPHONY spoon. If you do not find this new SYMPHONY pattern on display at your jeweler's, let us send you the helpful and lovely "Bride's Pre-view Showing." It includes a SYMPHONY teaspoon with your own initial designed by the designer of this lovely pattern. And don't get married until you have a copy of Emily Post's "Bridal Silver and Wedding Customs."

Ask to see the service pieces which are made to match the SYMPHONY pattern. They can be had for as little as \$10 each. They are of superior design and sound construction. They are made by the same craftsmen who make the flat silver, and are stamped with the name of the pattern with which they harmonize so beautifully.



TOWLE

STERLING SILVER EXCLUSIVELY

Newburyport, Massachusetts

Let EMILY POST help you plan your wedding. The famous author of "Etiquette, the Blue Book of Social Usage," answers many questions for you in her new little booklet. Don't get married until you have a copy!

DEPT. K-9 ☐ I enclose \$1.50 for a "BRIDE'S PRE-VIEW SHOWING" of SYMPHONY — to include a copy of Emily Post's "BRIDAL SILVER AND WEDDING CUSTOMS," a folder with engraving suggestions, and a SYMPHONY teaspoon engraved with my own initial.

Name _____

Address _____

My jeweler is _____



BY APPOINTMENT TO H. R. H.
THE PRINCE OF WALES

Complexions as fair as an English June

THE SECRET OF RADIANT ENGLISH
BEAUTY MAY NOW BE YOURS

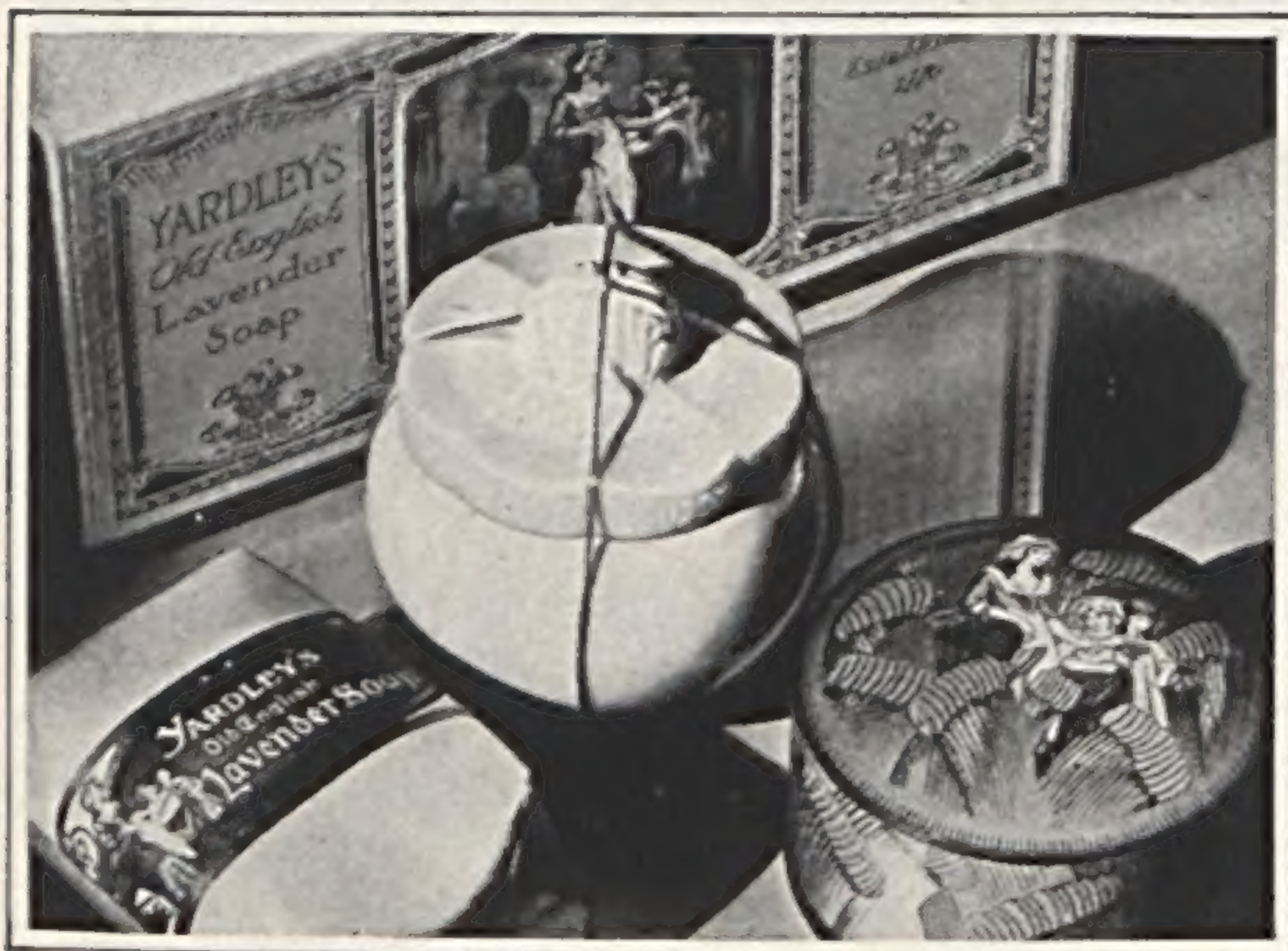
ENGLISH JUNE, with London's season at its height. And daily . . . at the garden parties of the Queen, in the Royal Enclosure at Ascot, in the stalls of Covent Garden . . . are gathered the loveliest women of all England . . . women whose marvelous complexions are the envy of the world.

There is nothing miraculous about the fine complexion of the English woman. It is the result of simple, sensible care. And to this house of Yardley, perfumers since 1770, she comes for all those English Lavender toiletries that eight generations of beautiful women have loved.

Yardley's English Lavender Soap keeps her skin cleansed and refreshed. Yardley's English Complexion Cream, created for an age in which soap-and-water cleansing is no longer adequate, she uses as her face shampoo, to penetrate the pores and lift imbedded impurities to the surface. But this pleasant cream is more than a cleansing agent. It is a nourishing cream, to be stroked on thinly at night and allowed to remain. And it is a powder foundation. Spread it on generously and remove the surplus with water.

Then apply the tint of Yardley powder that blends best with your skin. Add a breath of English Lavender itself for your perfume, and you are ready for what the day may bring.

Yardley products are available now in America. And if you are interested, write for Booklet E, "Complexions with an English Accent." Yardley & Co., Ltd., 452 Fifth Avenue, New York; in London, at 33, Old Bond Street; also Toronto and Paris.



YARDLEY'S English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. \$1.50. Yardley's English Lavender Face Powder in six skilfully blended shades. \$1. Yardley's English Lavender Soap for complexion and bath. Bland, cooling, refreshing. Box of 3 cakes, \$1, or 35 cents a cake. Guest size, six in a box, \$1, or 20 cents singly. Bath size, 50 cents.



YARDLEY'S ENGLISH LAVENDER

The good taste which is so evident in the appearance of a well-gowned English woman expresses itself even more subtly in the perfume she chooses. At the races, at the matinee, at tea or on a shopping trip . . . for all informal occasions, and every daytime occasion, she chooses the delicate, light fragrance of Yardley's English Lavender. It has a freshness not found in the usual flower- or bouquet-perfume. It has a coolness and an aloofness which she appreciates doubly when she must be among crowds. Its lovable fragrance is supremely appropriate on occasions when exotic or bizarre perfumes would be out of place. Yardley's English Lavender may be had in bottles of various sizes, ranging in price from \$15 to \$1.



YARDLEY'S ENGLISH LAVENDER
... THE DAYTIME PERFUME OF
LONDON'S SMARTEST WORLD



D U L C I E

Dobbs DULCIE—The brim is tilted just a shade. There is a delightful tendency to tip toward the right eye. Such are the gay virtues of this becoming little hat—a lovely echo of the nineteenth

Century vogue. Of light-weight felt, with a cocky feather, it is so easy to wear. And at its best when worn with suit or coat. Colors of fall, in all their variations; \$15.

D O B B S
H A T S

SPOKANE, WASHINGTON, THE CRESCENT • DETROIT, MICHIGAN, THE J. L. HUDSON CO.
PROVIDENCE, R. I., GLADDING'S, INC. • BIRMINGHAM, ALA., HIRSCH MILLINERY COMPANY

Representatives in all the principal American cities—and The T. Eaton Company Ltd. in Canada



You think . . . right away . . . of places to wear them

. . . which is the comment
of one of our customers when
she saw the new Franklin clothes!



IT'S a quite special occasion — the Franklin Autumn showing. In the first place, of course, knitted things were never more important, and Franklin hand-knitted suits and sweaters were never smarter. And in the second, we are opening **A NEW DEPARTMENT**. Our clients have often asked us to bring out our own sports clothes, as exclusive and as individual as our Franklin knitted things. And this year we are doing it.

From now on the Franklin collection of topcoats and sports dresses, separate skirts, cardigans, blouses, sports accessories will be shown in the Franklin Shops—and nowhere else. Original models designed by the Franklin staff, adapta-

tions of European designs selected by Franklin representatives abroad, they are made for Mrs. Franklin—and only for Mrs. Franklin.

It's really **A CUSTOM SERVICE**—in clothes you can choose today and play golf in tomorrow! Casual, colorful, mostly of imported fabrics (marvelous weaves we find in France and England and the hills of Scotland) they're the Tuxedo and **AIKEN KIND OF THING**, for people who know how country clothes should be cut.

We hope you will like the new Franklin collection—knitted suits, sweaters and Franklin sports clothes. We hope you "think . . . right away . . . of places to wear them," too!

Howard Lester

THE HAND-KNITTED SUIT sketched above has a one-sided yoke that gives a very slimming line. In two soft shades of green zephyr combined with wool. The little knitted hat matches the lighter green.

OF THE TWO SWEATERS in the photograph—the first is yellow hand-knitted Iceland, sheer with a drop stitch design; the second, in black woolen, has all-over motifs in red, yellow and green.

CREPE TWEED makes the hand-knitted suit in the center—in brown with the clear contrast of white above the waistline and an accent of the new bright red in a chenille belt.

THE HAND-KNITTED BAG (at the top right) matches the suit in texture and color scheme.

Mrs. *Franklin inc.*

16 East 53rd St., New York • 260 South 17th St.
Philadelphia • Resort Shops at Bar Harbor
York Harbor • Watch Hill • Palm Beach



woolen and satin settle their differences in



this suede-and-kid tie

Departing from its traditional hauteur, satin appears in daytime frocks to challenge the new sheer woolens that have but recently risen from sportswear to formality. Formal woolens, informal satins! Seemingly a perplexing paradox. But fortunately each finds its smartest accent in dull-and-bright accessories. And, with either, this Tanglee Tie of suede-and-kid is perfect. Black, rich brown or paddock green with appliques of matching patent. Each \$12.50 • Write for a copy of our new booklet illustrating fall footwear fashions and their relation to costumes.

WALK • OVER 510 fifth avenue

TAILORED TOWN FOOTWEAR
Paris • 21 Boulevard des Capucines
London • 372 Oxford Street, W. 1.





Living room executed in English taste by Arthur S. Vernay, Inc.



18th Century English living room executed by Barton, Price & Willson



Mrs. Charles H. Sabin decorated this 18th Century English living room



FINE LIVING

... à la carte

Now complete for pre-view
... three specimen floors of private town-house apartments at The Waldorf-Astoria. Each apartment is a beautiful private home individually executed in period taste by a world-famous decorator. Privacy assured by foyer entrance, sound proofing and other modern innovations. Tower apartments have separate under-cover motor entrance, elevators, concierge bureau. Your own domestics, if you wish; privately-served meals; every facility for entertaining. All, *à la carte*: that is, as you please and when you please. A lease, if you prefer; or arrangement terminable at will. Opening October 1, 1931. Rentals in scale with modern thrift ideas. Park to Lexington...49th to 50th. Information office corner Park and 50th, ELdorado 5-3000.

THE WALDORF-ASTORIA

Good-bye to Silver Tarnish!

HERE'S STERLING SILVER THAT NEED NEVER BE RUBBED OR POLISHED



IMAGINE owning sterling silver that you need never rub or polish! Imagine finding every piece of your flatware fresh—untarnished—day after day, year in and year out! Candlesticks that keep their lovely lustre, without laborious cleaning. Tea and coffee sets, dressing-table silver—always gleaming—free from tarnish.

You've wished for such a miracle, and now—here it is! By a wonderful new process called "Palladiant," International Sterling has banished silver tarnish. The beautiful sterling silver shown here needs no more cleaning than

you'd give glass or china. With ordinary care, it will stay like new—through the years!

Ask your jeweler to show you the new Palladiant-processed sterling silver in the Orchid, Minuet, and Fontaine patterns.

And remember, there never was a better time for buying sterling silver than right now! Prices of International Sterling have been reduced as much as 33½ to 50%. The Palladiant-processed sterling silver is not expensive . . . you'll pay no more for it than you formerly paid for sterling silver in the regular finish! Just look, for instance, at these low prices . . .

<i>New low prices of Minuet in the regular finish</i>		<i>Prices of Minuet finished by the Palladiant process</i>	
6 teaspoons . . .	\$ 7.50	. . . . .	\$10.00
6 salad forks . .	12.00	. . . . .	14.50
6 dessert knives .	18.00	. . . . .	23.00
6 dessert forks . .	17.00	. . . . .	20.75
6 butter spreaders	11.00	. . . . .	13.50

For further information and complete price lists on the International Sterling patterns shown here, write for the new Palladiant booklet. It is free. Address a card to the Fine Arts Division, International Silver Company, Wallingford, Conn.

Marday

dresses
coats
hats
bags
stockings

WATCHING, every moment, the trend of fashion, selecting, each month, the most important models, Marday brings you the sum of what smart women everywhere are accepting as their own. Just as Chanel's lucky number "Five" always stands for the gem of her collection, so the name of Marday means the cream of what all the great couturiers are showing. Marday dresses, Marday coats, Marday hats and bags and stockings . . . each Marday fashion has been singled out for its style significance, its perfect taste, its outstanding value. Marday will save you hours of searching for the things you want. Marday makes possible a wholly new pleasure in the choosing—and the wearing—of your wardrobe.

FROM the days of 1870 comes the romantic spirit of the afternoon dress shown at the extreme left. In velvet and metal, it has a high princess waist and the new peplum silhouette. The hat is an Agnes derby, in tissue felt, with three piquant ribbon bows.

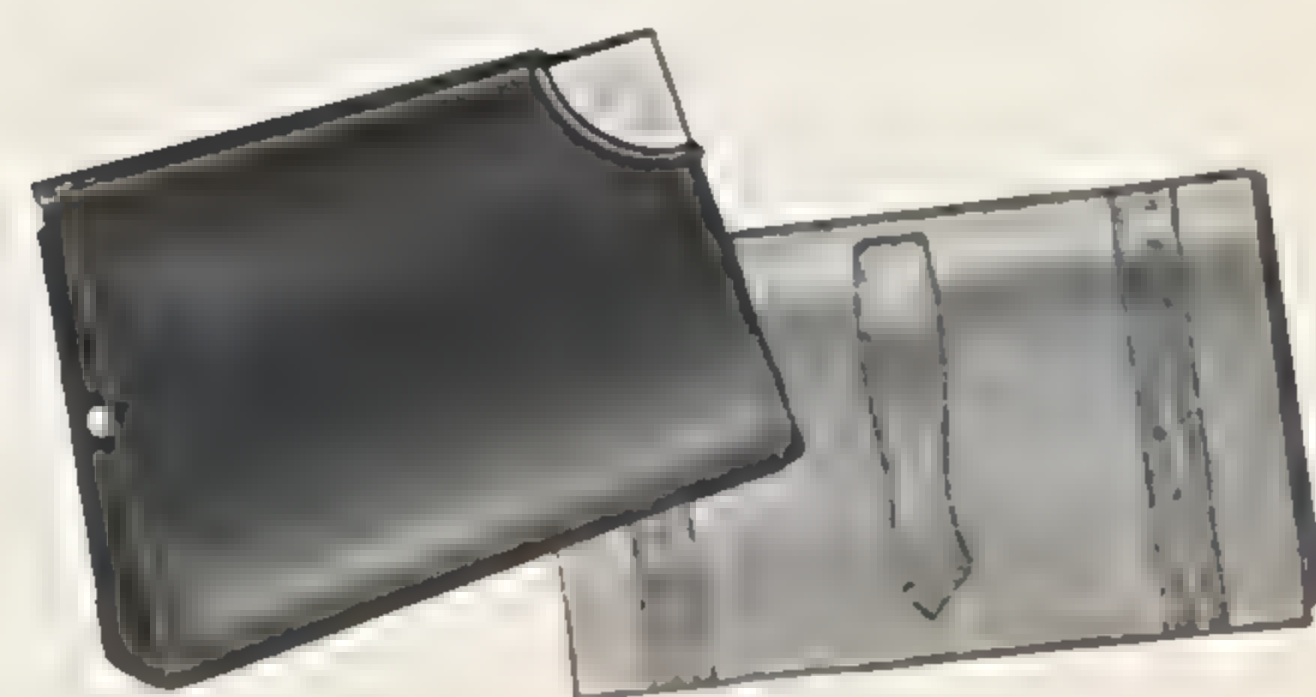
The whole feeling of the new evening silhouette is expressed in the sheer velvet dress . . . the scarf-covered shoulder line, a skirt that falls in straighter folds, the shorter instep length for formal occasions.

In color scheme, the Canton crepe costume is French Colonial—green with touches of orange and rust at the ends of a scarf sash that ties at the back. The crossed closing signs it "Bruyere." With it is worn a Second Empire hat in suede felt with two-tone ostrich.

MARDAY DRESSES ARE \$39.50
MARDAY HATS ARE - 10.00
MARDAY COATS ARE - 97.50

Sketched below are two typical Marday bags. At the left a real pinseal pouch with Molyneux's new frame of metal and galalith. At the right the smart long envelope in French antelope with real alligator trim.

MARDAY BAGS ARE - \$7.50
MARDAY STOCKINGS ARE 1.85

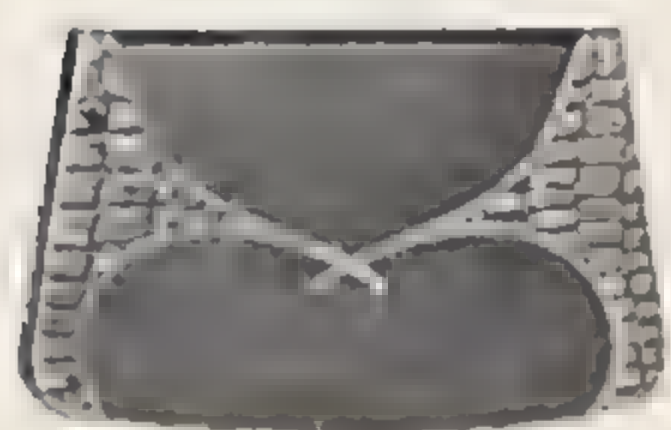


Marday fashions are sponsored by these important stores:

JORDAN MARSH CO., Boston, Mass.; O'NEILL & COMPANY, Baltimore, Md.; THE BON MARCHE, Seattle, Wash.; THE GOLDEN RULE, St. Paul, Minn.; MAAS BROTHERS, Inc., Tampa, Fla.; THE MOREHOUSE-MARTENS COMPANY, Columbus, Ohio; THE A. POLSKY CO., Akron, Ohio; L. S. DONALDSON CO., Minneapolis, Minn.; THE TITCHE GOETTINGER COMPANY, Dallas, Texas; JOSKE BROS. CO., San Antonio, Texas; HERPOLSHIMER COMPANY, Grand Rapids, Mich.; RUDGE & GUENZEL COMPANY, Lincoln, Neb.; QUACKENBUSH CO., Paterson, N.J.; A. E. TROUTMAN CO., Greensburg, Penn.; THE MEYER'S CO., Greensboro, N. C.; THE MULLER CO., Lake Charles, La.; S. P. REED CO., Latrobe, Penn.



Fashion says
SUEDE in BLACK or BROWN
*and I. Miller adds some
 interesting footnotes*



Handbags to match

Hosiery to blend

Look for these important "footmarks" of the new Fall fashions—suede, in black or brown—always in combination with another leather! . . . This contrasting leather—one of the most distinctive 1931 details—is keyed to suit the costume and the occasion! . . . Some of the more daring models go a step further in the use of contrast—adding a trimming and piping of French Colonial colors . . . ¶ For brisk mornings take the "Braison"—suede and crocodile with bag to match . . . For more important occasions select the "Neysa"—a wisp of a sandal in suede and Boroso . . . But we can't begin to give away all the fascinating fashion secrets of 1931 on this one page—it takes a whole store-full of beautiful I. Miller shoes to do that!

I. MILLER

Beautiful Shoes

Shops and Agencies in Principal Cities

She'll lead a colorful life this Fall, toggled in these bright new Bradleys . . .



WITH Paris so used to the long "feminine" shadow she's been casting on the wall, we find the whole smart world turning now for amusement to texture and color . . . color with a capital C.

Two, three, and four tones are thrown together with an effect that has no end of kick. All the reds from lobster to a rich slumberous wine come in for a call. . . . Add a dash of lemon, and a warm soft brown, and the lift is real and immediate. Such combinations as lettuce green, deep blue-black, and the brilliant blue of the Salerno sky, it has just been discovered, do amazing things to the personality. With the smooth textured, tightly knit jerseys solid color is used . . . skirt, blouse and coat contrasting. With the rough, hand-made effects the many colors are knitted together in patterns. . . . Those who are alive to what's what this year are truly (in the full sense of the word) vivid people.

And Bradley has risen to the occasion and done itself proud. We've made suits, and sweaters, and dresses as intoxicating as any we've seen in Paris, or round about at the more colorful gathering places. And in such a versatility of textures! Smooth jerseys. Loosely knitted things that look "hand crocheted." Heavy nubby tweeds. The perfect thing for campus wear, as well as for those many times and places when knitted things have proven themselves to be very much just the thing.

Before you do anything else this Fall spend an afternoon with the new Bradleys (you will find them at the good stores) . . . and discover for yourself how exciting they will make the coming season. . . . Bradley Knitting Company, Delavan, Wisconsin.

" . . . literally drunk with color.

● **For Marigold G—**, I suggested that grand Bradley combination of hat, scarf, and sweater No. 70142N in Autumn Brown, Turf Green, and that Lemon Yellow known as Acacia. Because it and she are both so debonnaire. Because, too, it looks 'hand crocheted.' It also comes in such combinations as: Chanel Green, Pompeian Red, and the new Honey Beige; Admiralty Blue, Salerno, and Lettuce Green; Porto Brown, Lacquer Red, and Acacia. The complete set is about \$9.

● **For Lucy H. B—**, the Bradley suit No. 70164N in bright green tweed. Because she looks so well in tweeds, and because she can indulge in her passion for variety by wearing the coat with a brown or green skirt, as well as the original tweed. Because every girl must be 'suited,' and this is a hardy and practical suit, as well as a terribly smart one. It also comes in a variety of colors. The price is about \$29.50.



● **For Emma Alcott E—**, the Bradley sweater No. 7094A in Brown and Maize. Because it's a stunning sweater in a season of stunning sweaters. It's particularly appropriate because sweaters have long been a part of the college curriculum. It comes in several stunning combinations of the high colors of the season; and the price is about \$10.

● **For Lora T. O—**, the Bradley two-piece dress No. 70119N in Acacia Yellow and Chanel Green. Because it's just the type of dress that sophisticated Lora looks best in. And because the smooth, tightly woven jersey is so very good. It comes in: Chanel Green and Autumn Brown; Turf Green and Porto Brown; Salerno Blue and Porto Brown. The price is about \$29.50.

● **For Corinne W—**, the Bradley dress No. 70166N in Admiralty Blue and White. For Corinne is just the type Schiaparelli herself would like to see wearing this dress of her inspiration. The yoke and cuffs look hand crocheted. The dress itself has an interesting pattern. It also comes in: Chanel Green and White; Chanel Red and White; Porto Brown and White; the price is about \$14.75."

... from a letter of LISA POTTER
BRADLEY SHOPPING ADVISER

BRADLEY

SLIP INTO A BRADLEY AND OUT-OF-DOORS

Photographic
Fashion Booklet
On Request



Announcing the Premier Showing of
COATS BY STROOCK

*.. of Fabrics by Stroock
.. and Hand-Tailored by Stroock*

THE fastidious, beautifully-groomed woman will be delighted to know that now she can have her Coats not only made of fabrics by Stroock, but also styled and hand-tailored by Stroock ... When the same creative source produces the fabrics, designs the styles, moulds the silhouettes, symphonizes the colour schemes, and endeavors to achieve perfect hand-tailoring, the composite result is: Coats of most impressive charm and individuality! Yet they remain within the realm of extreme economy, because of the elimination of many intermediary costs ... On view at the foremost fashion shops throughout the country.

STROOCK

498 Seventh Avenue, New York

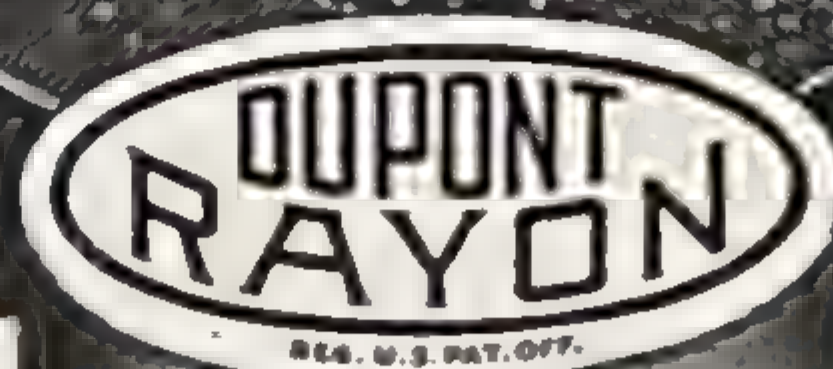
FAÇONNÉS

ARE THE

TOWNISH THING!...

PARIS pampers rayon façonnés. So does McCutcheon! They are so elegant in tailored simplicity . . . quite as suave as your new one-eyed hats. Some resemble gossamer woolen lightly frosted. Others are a new and crinkly spiral crepe swept with a bloom of pin point façonnés. Both textures are light, supple, luxurious because they are made of Du Pont Rayon . . . the rayon of high fashion.

*In the frock \$25.
By the yard \$1.95*



Du Pont Rayon Company
Empire State Building
350 Fifth Avenue
New York City

MAIL ORDERS PROMPTLY FILLED

2. THE DEBUTANTE indulges in scallops, epauleted sleeves and a crushed patent leather belt. Sizes: 13, 15, 17. Green, brown, red, navy spiral crepe. \$25.

3. MOTHERS OF DEBS will say nice things about this slimming diagonal waistline. It nips gently. Its contrasting scarf is soft. Sizes: 36 to 42. Black, green, brown spiral crepe. \$25.

4. FOR YOUNG SOPHISTICATION choose this Vionnet bias line. It fits your figure in motion. Its lei collar, wide suede belt, and cavalier cuffs endear it. Sizes: 14 to 20. Red, green, brown spiral crepe. \$25.

BY THE YARD: All five fabrics shown above come in brown, red, navy, green, or black. 1 and 5 are the wool-like textures of Du Pont spun rayon. 2, 3, and 4 are façonné spiral crepe. All 38 inches wide. Price, \$1.95 a yard.

McCutcheon's

FIFTH AVENUE AT 49th STREET—NEW YORK



PRODUCT OF GENERAL MOTORS

Bodies by Fisher are everywhere recognized for their outstanding beauty, comfort, safety, durability, and superior craftsmanship. So pronounced are these qualities that the public regards the emblem Body by Fisher as a definite assurance of extra value—value which can be obtained alone in General Motors cars, the only cars with Body by Fisher.

CADILLAC • LASALLE • BUICK • OAKLAND • OLDSMOBILE
PONTIAC • CHEVROLET



"Satin Ultra," a Seraceta fabric, in ermine white

Seraceta

**STRANDS OF FASHION
GIVE A GRACEFUL FLOW
TO THIS NEW FABRIC**



Crown Brand

IF A LADY must appear like a slim waterfall . . . and Paris is in love with flowing lines . . . here's a new fabric with the drape and fall to create that lovely illusion! For "Satin Ultra"* . . . this new weave . . . has a moonlight texture that will lure every eye in a whole evening filled with white-gowned ladies. It's woven of a new thread . . . a new medium of creation for fashionable fabrics. Seraceta Strands of Fashion give this satin its high lustrous finish and soft-draping quality. You'll find it on sale now, in the better shops, fashioned into gowns from the August Openings. And you'll want to keep watch for other new weaves of Seraceta-inspiration. The Viscose Company, 200 Madison Avenue, New York City.

* Registered



BEAUTY

IS A MATTER OF *Choice*..NOT CHANCE

TODAY, where beauty is concerned, no intelligent woman will be satisfied with Nature's "hand out." She sets her own, personal standards of appearance, develops her own individual charm, unhampered by old-fashioned notions of "natural beauty."

Her face and hands are cared for by an expert who sees in every woman a distinct personality. Her hair receives professional treatment and individual arrangement. Her gowns, her hats—even her perfumes—are chosen as essential elements in the lovely picture she presents.

But—always—her first and chief concern is her figure. For she recognizes, as must every woman who hopes for beauty, that the foundation of all feminine charm is a gracefully proportioned figure. And she knows that the imperfections of her figure present a problem which she alone can solve.

Here, then, is the simple explanation of the tremendous popularity of Charis. Unlike the ordinary corset or controlling garment, Charis does not attempt, indiscriminately, to change the contours of any and all types of figures through pressure by perishable elastic.

On the contrary, this superior garment produces symmetrical proportions and long,

Charis comes in various models, at moderate prices ranging from \$6.95 to \$12.95.



smooth lines, by means of its exclusive, patented design, which permits individual adjustments at the discretion of the wearer. Without objectionably heavy boning or unnecessary weight, the Charis wearer enjoys a firmly supported bust, a flattened abdomen and naturally defined waistline, the narrowed hips and smart, long thigh lines, so rigidly required by current fashions.

Your examination of Charis can be made conveniently at home. A representative of the maker, trained to understand your needs, will be glad to give you a private showing and assist your selection of the right model for your particular figure. She will arrange an individual fitting for you—without charge.

New fall and winter fashions have put a premium on the symmetrical figure. To avoid the expense and dissatisfaction of alterations, call your local Charis Establishment and ask for a Charis representative. If none is listed please use the coupon below.

In collaboration with prominent authorities Charis has published an important treatise on modern self-improvement. To secure a copy of this popular booklet, "The Seven Sources of Modern Beauty," free, please mail the coupon below. Charis Corporation, Allentown, Pennsylvania.

Tune in Dorothy Chase and the Charis Morning Musicales, on your favorite station.



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CHARIS

REG. U. S. PAT. OFF.

CHARIS CORPORATION (V-4) Allentown, Penna.
Please have your Authorized Representative arrange with me to examine Charis at my home. Also send your new Booklet, "The Seven Sources of Modern Beauty."

Name.....
Address.....
Town..... State.....

THE ILLUSION OF FRIVOLITY

The Van Raalte Singlette can be compared (if we may make so bold) to you yourself, baffling lady of this subtle age. At first glance it seems very feminine and frivolous . . . but beneath it all, it is so practical, so very, very clever. ★ ★ ★ In a day when figures must be ideal, it molds the bust, refines the waist, smooths the figure into one lyric curve so that no wrinkle or seam mars the sleek, perfect line of your gown. In a time when suppleness is paramount it performs this miracle without hampering freedom and grace of movement. In an age when comfort is looked on as essential to poise, these many things are accomplished by one little froth of a garment that you can crush in the palm of your hand. ★ ★ ★ A garment that can be washed a thousand times with no ill effect . . . that makes you look so feminine one might think that were its only purpose in life! At the finest shops throughout the country Van Raalte, Fifth Avenue.

The girdle Singlette illustrated is No. 9093. Its chief interest is in the novelty of the fabric of which it is fashioned. This particular Singlette is of a sportive character. It is so designed that it may even be worn over a girdle. . . . \$5. There is a Singlette for every taste, every need, every mood . . . and every purse. From \$30 to \$2.*

*The Singlette is made only by Van Raalte



V A N R A A L T E

"because you love nice things"

JAECKEL—IF YOU KNOW BOTH FURS AND FASHION . . .

You probably know all about our second floor which is devoted exclusively to what our customers tell us, are the most beautiful coats in New York. Sport coats of soft imported woolens . . . daytime cloth coats correctly formal . . . and the most luxuriously beautiful evening wraps in the world.

There are two secrets of our success—one of course is the fact that the loveliest fabrics are combined with Jaeckel furs — the other is that since all our coats are either original Jaeckel models or original Paris models with Jaeckel furs, they can never be tiresomely duplicated. Like our furs — they are truly exclusive.

H. Jaeckel & Sons, (Famed for Sables), Five-Forty-Six Fifth Avenue at Forty-Fifth Street, New York.



"Midnight" an Evening Wrap by H. Jaeckel & Sons, 546 Fifth Avenue, New York

“YOUR FOOTPRINT IN LEATHER”

Her side-tilted hats are Second Empire, her thin wool frocks crossed on the Ile de France, and her Matrix Shoes—bless their soles!—have that “just-what-the-stylist-ordered” look which shows she certainly knows her ensembles!

You’ll find your favorite shop has Matrix Shoes to suit *all* your daytime costumes—each designed by the exclusive Matrix moulding to be actually “Your Footprint in Leather”. Write for new Fashion Announcement. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio: 47 W. 34th Street, New York City.



Matrix
Shoes



THE CAPRI (upper left)—A perfectly fitting shoe in dull black kid, Prado brown kid or patent leather trimmed with genuine lizard and accented with opalescent kid.

THE CAROLA (upper right)—In black suede, dull black kid, or green suede with an unusual side appliqué of genuine lizard and opalescent kid.

THE KNOX (at the left)—To make the smartest walking costume smarter still! In brown suede with tip and foxing of genuine brown alligator; custom leather heel.



ALMIRA

This velvet wrap, a portrait of sophistication by Bruck Weiss, is in the newest shade of Almira, smartly contrasted with kolinsky. The soft sheen and exquisite quality of this transparent velvet emphasize the molded silhouette and graceful elbow puff sleeve. "Almira"

The FAMOUS OPERA VELVETS

L. ^{and} E. STIRN

N E W Y O R K

is one of the Famous Opera Velvets woven by the J. B. Martin Company, the American branch of the Manufactures de Velours et Peluches of Lyons, France.



© 1931, BY STEHLI SILKS CORPORATION, 200 MADISON AVENUE, NEW YORK; LONDON; PARIS; ZURICH

CARRÉ

Stehli's celebrated Satin Carré in a delicate mosaic tracery . . . black and white, brown and white, maroon and white, as you please . . . provides in itself a good and sufficient reason for the dress illustrated. But as Russeks' stylists themselves say . . . with an eye on the velveteen jacket...this afternoon ensemble is not only the complete answer to such problems as dancing after the football game or staying for cocktails after contract . . . it is inspiring enough to be the cause. It may be purchased in New York City at **Russeks Fifth Avenue** . . . and in

ALBANY, N. Y.	MUHLFELDER'S
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Stehli Silks

Jay-Thorpe

57TH AND 56TH STREETS, WEST



Ralph Steiner

NOW, shoes by Mercedes in a new setting!

The author of the famous opera pumps is now the exclusive Jay-Thorpe *bottier*! Mercedes, *chaussure de luxe*, has designed the entire fall collection—hand-made day and evening shoes worthy of their new setting . . . For shoes have outgrown their balcony *niche* and moved to the spacious Lalique Salon. One of the finest modern interiors in America—a serenely lovely spot in which to select a wardrobe of shoes—from the hands of Mercedes! *Hand-made and hand-lasted, from 12.50. Mercedes Custom Welt from 18.50*

LALIQUE SHOE SALON . . . JUST INSIDE THE 56TH STREET ENTRANCE



the gloves are **FOWNES**

ALL THE WORLD'S A STAGE...AND WOMAN SETS IT

SHE is an infinite actress. Tiring of one part, she creates another . . . sets a new stage, rehearses new lines, makes of herself a different and distracting figure. Once, camaraderie was her rôle, but she has given it over for the more glamorous one of sheer, romantic charm. And poised, soignée, alluring, she is a *civilized* person.

Matters of fashion, to her, are matters of quality. And this is true of everything she wears. In her gloves, only the finest skins,

the most luxurious textures will answer. For sables and velvet, jewels and flowers are part of the atmosphere of this new drama; and only gloves designed with genius, executed with consummate skill, will be able to play their part in it serenely!

There is a name which means an excellence unsurpassed in gloves; which for a century and a half has stood for quality, good taste, and fashion. That name is Fownes . . . a name so famous, so universally accepted that

"if it's a Fownes, that's all you need to know about a glove." For autumn, Fownes presents, as most significant, the six button daytime glove of suède or glacé, in black, brown, white, and other accessory colors; and for afternoon and evening, the twelve, sixteen, and twenty button glove, in honeysuckle, pêche, crème, and the pastels, as well as black and white. Fownes Brothers and Company, Incorporated, Paris, London, and Three-fifty-four Fourth Avenue, New York.



S
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Ask to see WAMSUTTA'S new wide hems
in flower-like shades of pastel colors
... keyed to blend with lovely blankets

Wamsutta Percale sheets and pillow cases with these new wide hems, in seven pastel shades, are the smartest note in the vogue of color ensembles for bed furnishings. The illustration shows a 9-inch hem in turquoise blue.

In tints as soft as flower petals . . . rose pink, wisteria, écreu, apricot, yellow, turquoise blue, and apple green . . . you can match or contrast Wamsutta sheets and pillow cases with the finest of blankets. Wamsutta has developed this new range of colors to blend most effectively with the most beautiful of all blankets, the famous North Star line.

Your favorite department store will show you these newest of Wamsutta Percales with 4-, 6-, and 9-inch pastel borders . . . in addition to their regular Wamsutta stock of solid colors, plain white, hemstitched, and hand-embroidered hems.

NEW WAMSUTTA MEN'S SHIRTS : \$1.95

In Wamsutta Broadcloth, Oxford, and Poplin. Made by one of the country's most famous shirt-makers: WILSON BROTHERS, of Chicago. Shirts, \$1.95; Shorts, 75¢; Pajamas, \$3.50

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WAMSUTTA • NORTH STAR

Wamsutta Sheets and North Star Blankets make the perfect combination for perfect comfort. They are styled to harmonize in color as well as quality.

Write to ★ Department G-3 for a copy of the new Wamsutta-North Star Catalog

WAMSUTTA MILLS*

New Bedford, Massachusetts

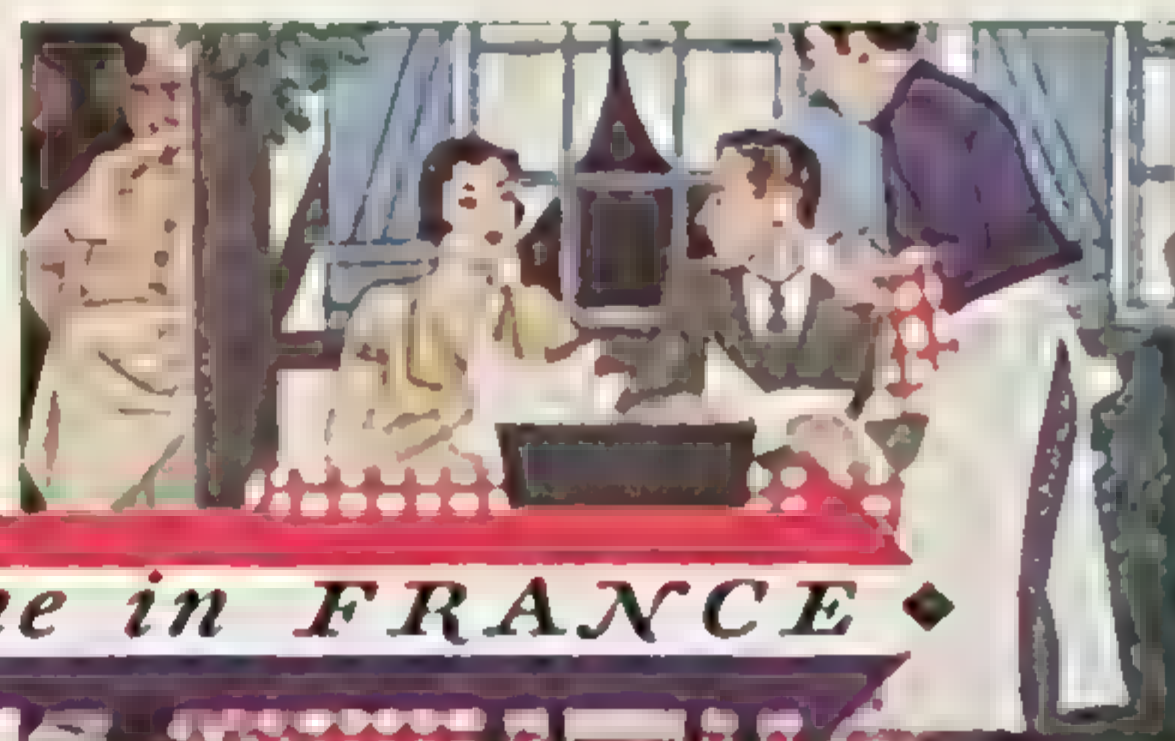
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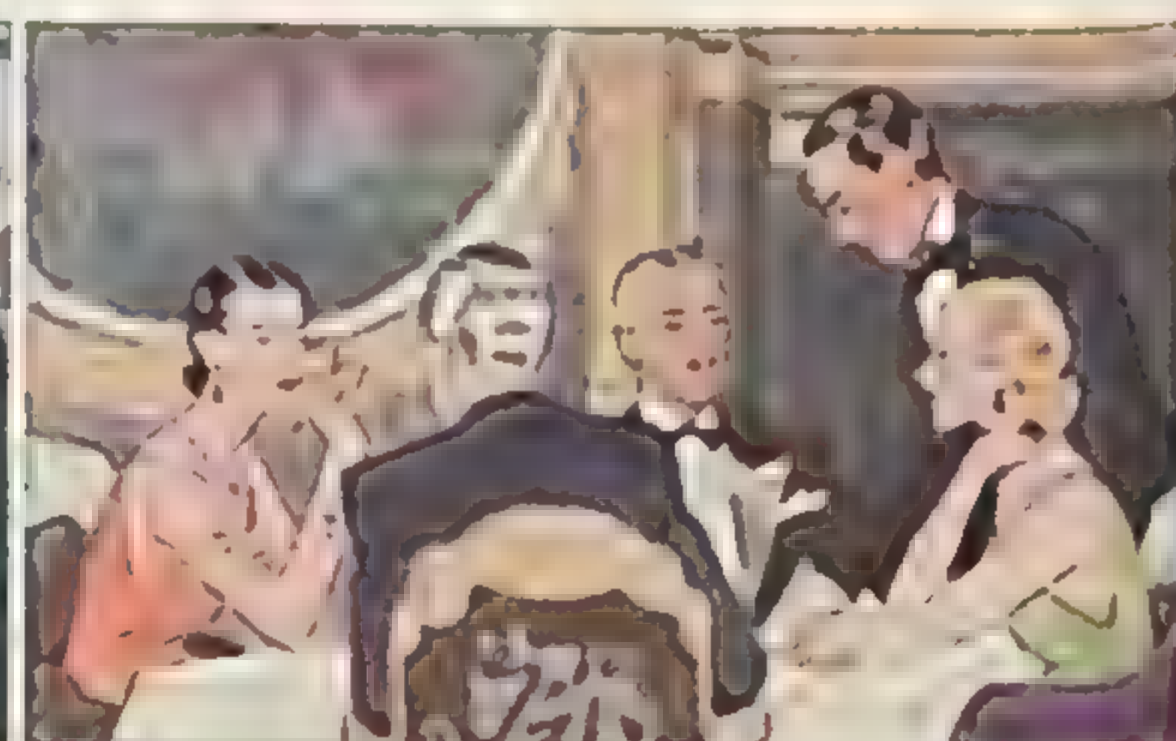
WAMSUTTA *percale* **SHEETS & PILLOW CASES**

GIVE YOURSELF TWO EXTRA (and luxurious) WEEKS IN FRANCE by crossing on the FRENCH LINE

She wishes she were going to have more time in FRANCE ♦



Her schedule won't possibly allow time to have cèpes à la Bordelaise as they are cooked in Bordeaux—



—but cèpes à la Bordelaise are a spécialité of a Bordeaux chef on the Ile de France.

THE longest gangplank in the world," as they call the French Line, is really the shortest. For, a few feet from Pier 57, New York, you are in France. And if your holiday points to the most popular holiday-ground in Europe, you'll add two free extra weeks to the special joys of France by crossing on the French Line—an extra week over, an extra week back.



She wants at least a half day to shoot pigeon at the Tir-au-Pigeons in the Bois de Boulogne—



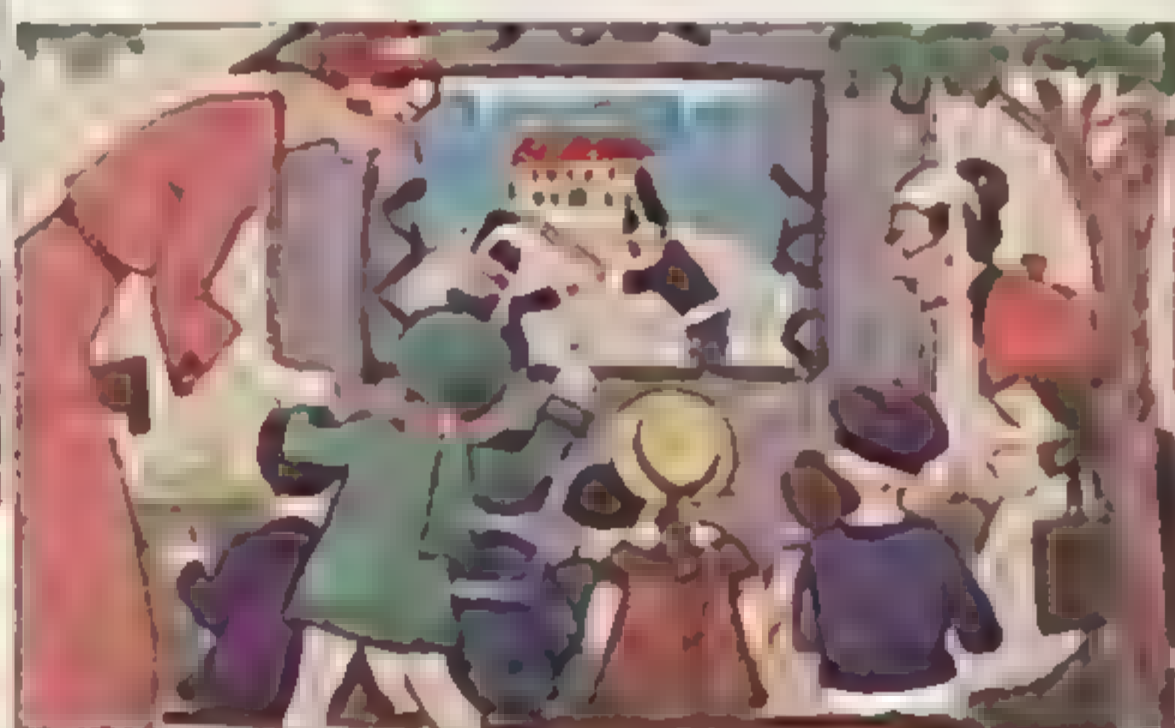
—but on the sun-deck of the Lafayette she can bang away at clay pigeons to her heart's content!



If she had only been able to prolong the amazing seashore comfort of that delightful Biarritz hotel—



She was! Her cabin on the Paris was knee-deep in solid comfort—and the attentive service took her back to Biarritz.



The children must see the Guignol in the Champs Elysées—but what with fittings and all, there won't be time—



—so each day, the youngsters sit and roar for an hour at Guignol on the Paris!



There was a certain vintage of Reims she wanted to taste in the chalk caves of Champagne—but "No time."



—so she had it for dinner each night on the France, with an attentive sommelier prescribing!

♦ *She wishes she had had more time to spend in FRANCE*



She couldn't get to Deauville for the races of Assumption Day.



—but she "played the races" and won on the De Grasse before Ambrose Light!

THE secret of French Line hospitality is really no secret. Within the stout and beautifully decorated walls of its luxury-fleet, the French Line has packed the entire genius of the French for hospitality—has combined it with Breton seamanship—so as to offer every passenger not merely perfect transportation, but the utmost enjoyment that can be packed into days at sea. The result is that more first-class and cabin passengers travel French Line (ship for ship) than any other across the Atlantic. Prolong your vacation without extra cost by calling the French Line (19 State Street, New York) or any authorized French Line agent now.



ILE DE FRANCE Oct. 2, Oct. 23



PARIS Sept. 19, Oct. 9



FRANCE Sept. 26



LAFAYETTE Oct. 7, Nov. 5



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French Line

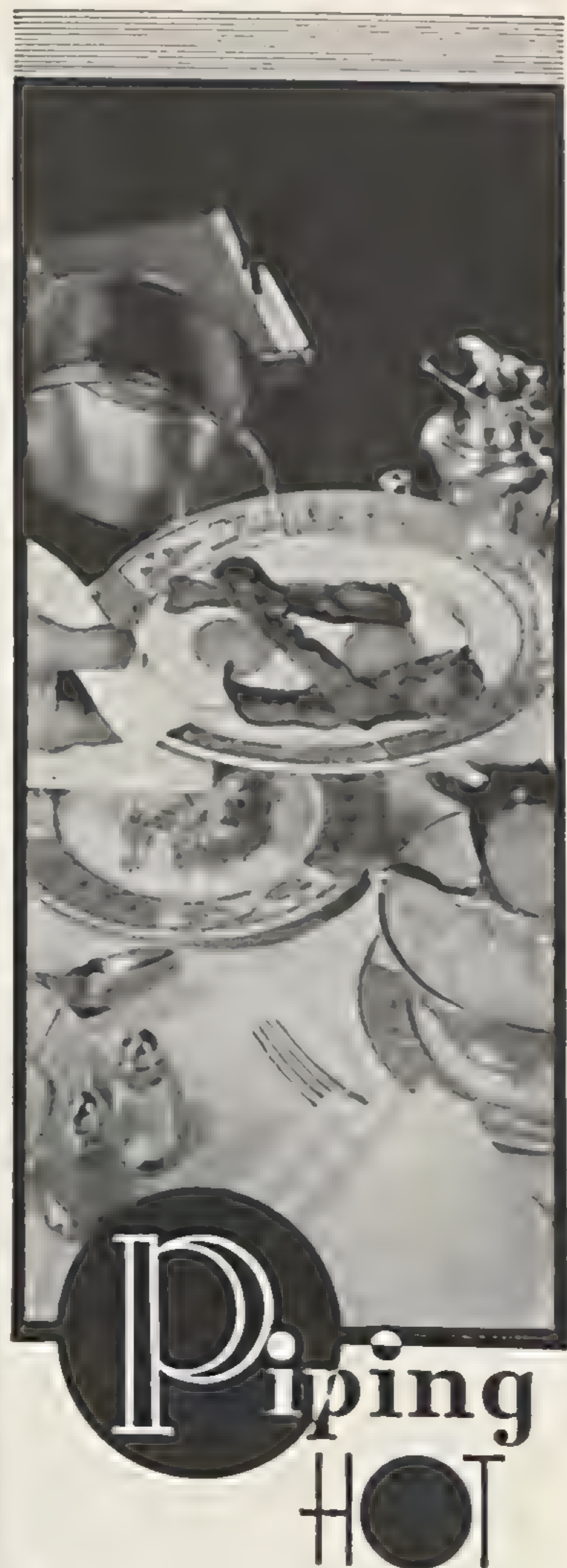
Farragut and Stoneleigh Manor. Modern, fireproof, superb location combining country & seashore. Unsurpassed facilities for sport & recreation. Amer. Plan.

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The hotels advertised on this page are of the best to be found in their localities. We recommend them to you, and suggest you make arrangements with them before starting on your journeys. Or, tell us the hotels or localities that interest you, and we will see that literature is sent to you. Address: Vogue's Travel Advertising Dept., 1928 Graybar Building, Lexington at 43rd, New York.

The PLAZA
New York



VOICI, MADAME

YOUR CARD FOR THE PARIS OPENINGS

This year see the Paris Openings from your own chaise longue. Let Vogue go over, view the collections and pick out the plums for you.

The October first issue will present the most significant of the French fashions in vivid sketches trimmed with specific captions. It will give you a complete panorama of all the exciting things that have happened to the winter mode and will now be happening to you.

Before you buy the important parts of your wardrobe (you no doubt have already fallen for one of those delightful hats) study this Vogue. This year, with fashions more elaborate and more widely diversified, it will be very easy to go wrong. Let Vogue give your own good taste the added information to make it quite infallible.

Of course the issue is filled with a goodly number of diverting features. But we have an idea that you'll be buying it primarily for its news of the Paris Openings. It would be an excellent issue to make the first of a regular subscription we think. That's why we've put the coupon due south.



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This Finer Camels Hair . . .

*Brings Supple
Grace and Beauty...
to Sports Coats . . .*

True to the traditions of their craft, the talented BRITTANY craftsmen weave the very romance of their homeland into BRITTANY Camels Hair . . . a softer, richer, more lustrous Camels Hair . . . Even that master designer and creator of Sports Coats, Mr. Henry Friedrichs, calls BRITTANY Camels Hair "the finest Camels Hair I have ever used" . . . One of Mr. Friedrichs' Sports Coats is here pictured . . . BRITTANY Camels Hair brings to it a new luxury of line, a softness of drape and an air of quality inherent in the fabric itself.



BRITTANY
FINE LOOMED
CAMELS HAIR

Smart Women and Misses will find this BRITTANY Camels Hair label in Sports Coats featured by America's smartest shops

For Style Booklet and name of nearest shop featuring BRITTANY Camels Hair Sports Coats write: Henry Friedrichs & Co., 205 West 39th St., New York.

The GOSSARD

Line of Beauty



Positive and Negative
Photograph

FALL 1931
Smartness

* * GOES DEEPER
THAN THE FROCK

The new mode, with its "cinched-in" waist and straighter skirt, requires trimmer figure lines and a more erect posture! Just any foundation garment will not do. Only MisSimplicity can assure you of perfect lines for your new clothes . . . Because—the converging "diagonal pull" of the waistline straps flattens the diaphragm and abdomen to a mere nothing, nips-in the waist, raises the bust to a youthful curve—and gently (but nevertheless firmly) holds the figure to correct posture.

The photograph shows a peach satin, lace and hand-loomed elastic MisSimplicity model, with a back that reaches "a new low"! Model 8458.

MisSimplicity
Reg. U. S. Pat. Off.

GARDENIA

AS MOLINELLE OF LONDON BLENDS IT



There are gardenias and gardenias, but Molinelle has captured the very soul of this lovely flower to create an enchanting fragrance. This treasure is imprisoned in an exciting new glass case, gold incrustated with the Molinelle Cupid design.

In New York
Saks-Fifth Avenue
Franklin Simon & Co.
B. Altman & Co.

*and better shops
and stores through-
out the country . . .*

\$18.50, \$35.00 and \$65.00 the bottle, each
bottle, of course, filled and sealed in London
— as are the other Molinelle creations:
ENGLISH ROSES, BEAU GESTE and No. 29

C. W. DAVENPORT, Importer
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PHILADELPHIA VIENNA LONDON

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(King's Chemists)
Perkins & Co.
(Prince of Wales' Chemists)



MOLINELLE

London



Longer, straighter, with new width above the waist—Printzess Coats say, "Smart for Fall." And, in addition, they have this distinction—each is styled for an individual type! There are "Travelures" for sport and travel and (besides the regular, normal fittings) chic "Petites" for shorter figures. When you try these on at a leading store in your community, look for the Printzess label. It identifies individualized style. Interesting new low prices, \$25.00 to \$125.00. The Printz-Biederman Company, Cleveland . . . New York.



Printzess
• • COATS • •



"Skinner's Silks combine the perfect texture and draping qualities needed to visualize and appreciate a new model long before the lines of the dress are actually completed." . . . *Adrian*



STYLE is greatly enhanced by the right material. Many of the gowns you admire on the screen owe their success in no small measure to the charm of *Skinner's Silks*.

Crepes of lovely dull texture for daytime or evening . . . satins that drape gracefully in lustrous folds . . . georgettes and chiffons for frocks of flattering softness . . . these have made the name Skinner a favorite with Hollywood costume designers.

The smartness of Dorothy Jordan's dress, here shown, is typical of the creations of Adrian which have so influenced the world of fashion.

WILLIAM SKINNER & SONS

New York Chicago Boston Philadelphia San Francisco
Mills, Holyoke, Mass. Estab. 1848

Skinner's Silks

Obtainable by the yard at leading silk departments. Also in ready-to-wear dresses and ensembles at smart shops.

"LOOK FOR THE NAME IN THE SELVAGE"



Modeling masterpieces



Skinner's pearl-lustre
Crepe Satin was used
in this evening gown,
designed by Adrian for
Dorothy Jordan in the
new Metro-Goldwyn
Mayer picture,
"Boarding School."

Photo by Clarence Sinclair Bull



WHAT'S NEW IN THE WORLD?

Vanity Fair looks at life through a lens of discerning wit and mellow humor. Once a month it draws into the selective focus of its pages whatever is newest, most vital, most exciting, most amusing in the Modern World.

Who has captured the spotlight of the moment at Washington? . . . on Broadway? . . . in Hollywood? What writers and musicians and Personages are Vanity Fair's newest nominations for the Hall of Fame? . . . for Oblivion?

What are the latest hits in the theatre and in the talking pictures? . . . the latest attacks and counter-attacks along the political battlefield? . . . the latest in fads and fashions and rackets? . . . the latest in sports and amusements?

Vanity Fair is the super-newsreel camera that brings you the pick of the passing show—pictured in scores of striking modern photographs and caricatures (many in color) by such outstanding artists as Steichen, Alajálov, Covarrubias . . . and in the writing of the most stimulating masters of the written word in two continents.

Vanity Fair is the one magazine that will keep you in pace with this many-sided Modern World . . . the one magazine that will add most to the sheer joy of living in this Year of Grace, 1931 . . . the one magazine you can least afford to be without.

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V.M. 9-15-31.

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COUPON TODAY!

(These 24 issues at the news stand price of 35c each would cost \$8.40)



All good stores now have durene stockings, preferred by style authorities for sports and informal day wear. Ask for durene stockings by name.

At left, smart durene stockings for town or country wear, made by the Phoenix Hosiery Company.

The Sulloway Mills make these fine stockings of soft durene, shown below.

Very sheer are the durene stockings at the bottom of the page, from the Blenheim Silk Hosiery Co., Inc.

Shoes, courtesy of Shoecraft, Inc.

TAKING THINGS IN THEIR STRIDE

Durene stockings aren't pretentious—they'd be out of place with chiffons and ermines—but with tweeds, jerseys and informal day clothes they're just about the smartest stockings you can wear... They're sheer and soft and carefully shaped—so that seams stay straight and legs look trimly tailored. These stockings are made from the finest, strongest cotton yarn—durene. Look for the name stamped on each foot—be sure the sports stockings you buy are durene.

DURENE ASSOCIATION OF AMERICA
250 Fifth Avenue, New York City

Durene
REGISTERED TRADE MARK

QUALITY BEGINS WITH THE YARN





You'll find the SCOTTY
Label and Medallion
on every genuine
ROTHMOOR

ROTHMOORS give you breath-taking styles—dignified styles—individual styles. They give you an almost endless choice in fabrics—among them delightful formal weaves—interesting foreign-loomed tweeds—silky cashmere cloths. They give you the most luxurious of furs. There's one thing they all have in common though—that's their inimitable Rothmoor needling which adds to the service and preserves the style. Rothmoors are for all occasions—for dress—for sport—for travel. Write for beautifully illustrated folder of Fall Rothmoors—and name of the store in your city showing them.

CHICAGO—337 S. FRANKLIN STREET
NEW YORK—500 SEVENTH AVENUE

ROTHMOOR COATS
FOR DRESS « « FOR SPORT « « FOR TRAVEL

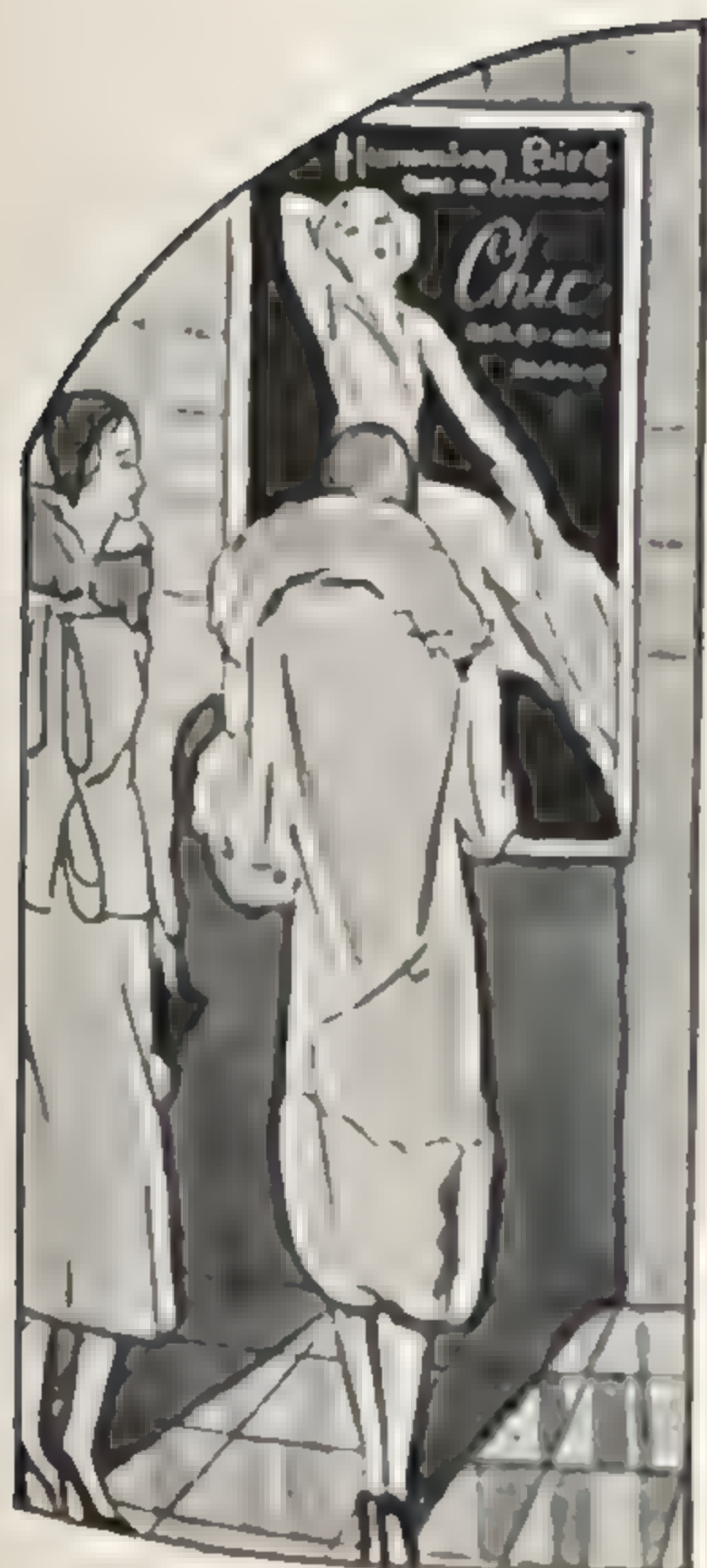
Chic...

AS A FASHION
POSTER

is Humming Bird
Hosiery, yet as simple,
as mistily delicate as a
Japanese print.

In developing the Fall shades, we have followed the suggestion of Mme. Julie Bolegard, our Paris stylist, who urged us to create "more of those *obliging* neutral tones." These shades seem to blend with "almost anything"—a little matter of economy worth keeping in mind.

Humming Birds are made in chiffons and service weights at prices that offset the "lure" of those unnamed, uncertain, unsatisfactory bargain hose. Beautifully styled, genuinely fine stockings as low as One Dollar, in stores of the better class everywhere.



Humming Bird

FULL FASHIONED HOSIERY

DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tennessee
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NEW YORK

Ryan—On August 6, to Mr. and Mrs. Allan A. Ryan, junior (Janet Newbold), a son, Allan A. Ryan, third.

Sloan—On August 9, to Mr. and Mrs. George A. Sloan (Florence Lincoln), a daughter, Florence Lincoln Sloan.

DETROIT

Boos—On August 6, to Mr. and Mrs. Charles Frederick Boos (Helen Manuel), a daughter, Marjory Ann Boos.

Whelden—On August 5, to Mr. and Mrs. Ford Hopkins Whelden (Gertrude Darden), a daughter.

Witherspoon—On August 1, to Mr. and Mrs. John Homer Witherspoon (Florence Worden), a son, Thomas Worden Witherspoon.

PHILADELPHIA

Cowperthwait—On August 4, to Mr. and Mrs. Charles Tyler Cowperthwait, junior (Katherine Budd), a daughter.

Roberts—On August 5, to Mr. and Mrs. H. Denny Roberts (Susan D. Walker), a son, Fisher Luther Roberts.

PITTSFIELD

Pell—On August 9, to the Reverend Walden Pell, second, and Mrs. Pell (Edith Bonsal), a son.

WASHINGTON

Wainwright—On July 10, to Mrs. John Tillotson Wainwright (Alice G. Cutts), a son, John Tillotson Wainwright, fourth.

DEATHS

NEW YORK

Dodge—On August 9, Philip Tell Dodge, husband of Lilius Sutherland Dodge.

BUFFALO

Cooke—On August 4, Walter Platt Cooke, husband of May Louise Perry Cooke.

CHICAGO

Starr—On August 2, Merritt Starr, husband of Leila Wheelock Starr.

CINCINNATI

Shaw—On July 11, J. Bruce Shaw, husband of Cameron Edson Shaw.

SAINT LOUIS

Carson—On August 9, Doctor Norman Bruce Carson, husband of Susan Ross Glasgow Carson.

ENGAGEMENTS

NEW YORK

Curtis-Wagstaff—Miss Kathleen Hastings Curtis, daughter of the late Joseph Curtis and Mrs. George William Welsh, to Mr. Alfred Wagstaff, third, son of the late Alfred Wagstaff and Mrs. Donald Carr, of Mount Kisco, New York.

ENGAGEMENTS—Continued

Leeming-Minor—Miss Elizabeth Lonsdale Leeming, daughter of the late Colonel Woodruff Leeming and Mrs. Leeming, to Mr. Charles H. Minor, son of Colonel John C. Minor and Mrs. Minor.

Thacher-Merrill—Miss Isabel Davies Thacher, daughter of Mr. and Mrs. Archibald Gourlay Thacher, to Mr. Frederick Thayer Merrill, son of Mr. William F. Merrill and Mrs. Edith Merrill.

DETROIT

Alger-Cuyler—Miss Magdelene Virginia Alger, daughter of Mr. Joseph H. Alger, to Mr. Russell Sage Cuyler, son of Mr. and Mrs. Ralph B. Cuyler.

Bury-Smith—Miss Harriet Louise Bury, daughter of Mr. and Mrs. Richard A. Bury, to Mr. Wayne A. Smith, son of Mrs. Wayne Smith.

Pratt-Clark—Miss Jewel Pratt, daughter of Mr. Charles Frederick Pratt, to Mr. Laurence MacFarlane Clark, son of Mr. and Mrs. Charles Fletcher Clark, of Clinton, Michigan.

PHILADELPHIA

Howe-West—Miss Helen Howe, daughter of Mr. and Mrs. George Howe, to Mr. Walter H. West, junior, son of Mr. and Mrs. Walter H. West, of Middleburg, Virginia.

Nevin-Howe—Miss Frances Hall Nevin, daughter of Mr. and Mrs. William L. Nevin, to Mr. Charles Howe, son of the late Charles W. Howe and Mrs. Howe.

Orr-Graham—Miss Elizabeth McGilvary Orr, daughter of Mrs. Robert William Orr, to Mr. John Graham, junior, son of the late Mr. and Mrs. John Graham.

SEATTLE

Marple-Webber—Miss Catherine Thayer Marple, daughter of Mr. and Mrs. Lucius Elliott Marple, to Mr. Carl Endicott Edward Webber, son of Mr. Harry Endicott Webber.

WASHINGTON

Quinby-Traverso—Miss Phoebe Quinby, daughter of Mrs. Duncan Cameron, to Mr. Conrado Traverso.

WILMINGTON

Hilles-Gallery—Miss Katherine Lee Bayard Hilles, daughter of Mrs. William Samuel Hilles, to Mr. George Lewis Gallery, son of Mr. and Mrs. James Dawson Gallery, of Pittsburgh, Pennsylvania.

McCluney-Baldwin—Miss Katherine McCluney, daughter of Mr. and Mrs. Samuel C. McCluney, to Mr. Christopher Columbus Baldwin, junior, son of Mrs. Christopher Columbus Baldwin.

WEDDINGS

NEW YORK

Edson-Gibbons—On September 15, Mr. Franklin Edson, third, son of Mrs. Franklin Edson, and Miss Jean Curtiss Gibbons, daughter of Mr. and Mrs. Lee Wallis Gibbons.

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WEDDINGS—Continued

Fisher-Wykes—On August 7, Mr. Franklin M. Fisher, son of Mrs. J. Harvey Fisher, and Miss Natalie Wykes, daughter of the late Henry Moore Wykes and Mrs. Wykes.

Hirst-Howard—On September 5, Mr. Anthony A. Hirst, second, son of Mr. and Mrs. William Hirst, of Wayne, Pennsylvania, and Miss Phyllis Howard, daughter of Mrs. Leila W. Howard and Mr. Kenneth R. Howard.

Livingston-Browne—On August 8, Mr. Basil Livingston, son of Mr. and Mrs. John Christian Livingston, of Edinburgh, Scotland, and Miss Marion La Bau Browne, daughter of the late G. Morgan Browne and Mrs. Browne.

Ogden-Williams—On July 25, Mr. Alfred Ogden and Miss Laura Williams, daughter of Mr. and Mrs. Otis Lincoln Williams.

Parker-Harden—On August 10, Mr. Albert Parker, son of Mr. Charles Cullum Parker, of Los Angeles, California, and Miss Rosemary Harden, daughter of Mr. and Mrs. Edward Walker Harden.

Parkhurst-Hewlett—On September 12, Mr. William Mann Parkhurst and Miss Hope Hewlett, daughter of Mr. J. Monroe Hewlett.

Phelps-Church—On September 5, Mr. Henry D. Phelps, son of Mr. and Mrs. Edgar Morris Phelps, and Mrs. Muriel Vanderbilt Church, daughter of Mrs. Graham Fair Vanderbilt.

Roberti-Hammond—On August 8, Count Guerino Roberti, son of Count and Countess Piero Roberti, of Rome, Italy, and Miss Mary Stevens Hammond, daughter of Mr. Ogden H. Hammond.

Strawbridge-Loew—On August 15, Mr. Robert E. Strawbridge, junior, son of Mr. and Mrs. Robert E. Strawbridge, and Miss Florence J. Loew, daughter of Mr. and Mrs. W. Goadby Loew.

Thomas-Dominick—The Reverend James Moulton Thomas, son of the late George C. Thomas and Mrs. Thomas, and Miss Antoinette P. Dominick, daughter of Mr. and Mrs. George Francis Dominick.

Bacon-Sheehan—On August 5, Mr. Francis Warren Bacon, junior, son of Mr. and Mrs. Francis Warren Bacon, and Miss Sarah Elizabeth Sheehan, daughter of Mr. and Mrs. Daniel William Sheehan.

Bradford-Winthrop—On August 29, Mr. Standish Bradford, son of Mr. and Mrs. Harold S. Bradford, and Miss Dorothy Winthrop, daughter of Mr. Frederic Winthrop.

White-Sprague—On August 8, Mr. Ogden White, son of the late Alexander M. White and Mrs. White, and Miss Sally Sprague, daughter of Mr. and Mrs. Phineas Warren Sprague.

Weidlein-Bartol—On August 26, Doctor Ivan F. Weidlein and Miss Eleanor Bartol, daughter of Mr. George Bartol.

Cushing-Hartz—Mr. John Turner Cushing, son of Mrs. Charles H. Cushing, and

WEDDINGS—Continued

Miss Jane Hyatt Hartz, daughter of Doctor Henry J. Hartz and Mrs. Hartz.

Edwards-Bush—Mr. V. Lee Edwards, son of Mrs. Reuben Lorenzo Edwards, and Miss Helen Harriet Bush, daughter of Mr. and Mrs. Charles T. Bush.

Keenan-Colton—On August 12, Mr. Forest Lancashire Keenan, son of Mr. Joseph William Keenan, and Miss Carol Clarke Colton, daughter of Mrs. Jessie Widener Colton.

Noack-Knepper—On September 2, Mr. Harold R. Noack, son of Mrs. William C. Noack, and Miss Charlotte Louise Knepper, daughter of Mr. and Mrs. Harry H. Knepper.

Paterson-Burrowes—On August 12, Doctor James Paterson, of Colombia, South America, son of the late J. J. Paterson and Mrs. Paterson, and Miss Louisa R. Burrowes, daughter of Mr. and Mrs. Marcus R. Burrowes.

Siewert-Munro—Mr. Robert Arthur Siewert, son of Mr. and Mrs. Albert Siewert, and Miss Dorothy Clare Munro, daughter of Mr. and Mrs. Herbert Colin Munro.

Williams-Palms—Mr. William Brown Williams, second, son of Mr. Harrison Williams and Mrs. W. E. Barkus, and Miss Martha Palms, daughter of Mr. and Mrs. Francis Palms.

PHILADELPHIA

Ames-Gerhard—Mr. Winslow Ames, son of Mr. and Mrs. Edward Winslow Ames, and Miss Ann Rebecca Gerhard, daughter of Doctor Arthur H. Gerhard.

deBourcia-McDonald—On August 8, Mr. Louis de Branges deBourcia and Miss Diane McDonald, daughter of Doctor Ellice McDonald and Mrs. McDonald.

Doyle-Munn—On August 20, Mr. M. Dorland Doyle, of New York, and Miss Pauline Munn, daughter of Mr. Charles A. Munn and Mrs. M. Paul Munn.

Richards-MacMullan—Mr. Charles Fred Richards, second, son of Mr. Charles Richards and Mrs. Marie Richards, and Miss Eleanor P. MacMullan, daughter of Mrs. Edward J. MacMullan.

Wilson-Milligan—Mr. Myron H. Wilson, junior, son of Mr. Myron H. Wilson, and Miss Marguerite Milligan, daughter of Doctor Robert Milligan and Mrs. Milligan.

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Franco-Shields—Mr. Paul Franco, son of Mrs. Raimondo Franco, of Vicenza, Italy, and Miss Janet Douglas Shields, daughter of Mrs. George H. Shields, junior.

WASHINGTON

Andrews-Russell—On August 1, Ensign Richard Stottka Andrews, U.S.N., son of Mr. and Mrs. Frank Ellery Andrews, and Miss Fanny Russell, daughter of Mr. and Mrs. Lindsay Russell.

Hallowell-Mead—Mr. William Ladd Hallowell, son of the late John W. Hallowell and Mrs. Hallowell, and Miss Martha Montague Mead, daughter of Mr. and Mrs. James Jennings Mead.

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Hats—The star performance in this season's sartorial show is being put on by the hats. A troupe of unparalleled talent and unlimited repertoire, their nose-dives are actually taking the world's breath away. Hats as flat as tambourines, hats with feathers that rival the bravery of the Tyrol, hats of felt, of velvet, and even of fur, hats that are really toques; hats that have picked up the tricks of the nineteenth century, but do them with a new technique; all these contribute to the all-star hat act of 1931.

Jewels—those old favourites, the precious jewels, have added a number of exciting new stunts to their ever-popular act. While some of them adopt modern dress and appear sparkling with the angles and points of New York sky-scrapers, others pretend to disguise their brilliance with the simple cutting of beads. Some appear as flowers; others have learned to crumple up in the hand. Those younger troupers, clips, have become not only flexible, but adjustable to different shapes. The newest performers steal the Strong Man's stuff and wear strips of panther skin.

Furs—Step right up and see the big animal act. Only the animals bearing the most beautiful and luxurious of furs have been trained to be coats, this year. Seal is the newcomer to the act, and the smart world is busy giving the little fur a hand. Breitschwantz, sable, astrakhan, and ermine are also types much in demand. As to tricks, the furs are being tailored and big of sleeves. Sometimes in the evening, they're being capes. Step right up.

of the mode

Summer—Sing a song of summer, and all the parties and the playing that are over. At Newport and way out on Long Island, people are packing up and coming back to town and remembering the summer. What she wore, and what he said, and where they all went that day, and that marvellous party, and the new slang, and the prettiest girl on the beach. All this is resort gossip of a successful summer.

Beds—Interior decoration plays a big part in the greatest show on earth, which is, of course, the new autumn season. Turn to page 90 and see a number of beds that are the height of beauty of design and of luxury. Beds that are upholstered, and sheets of scalloped linen or of coloured percale; blankets with enormous monograms and two-sided blankets, peach on one side and green on the other. Painting the lily of comfort is one of the smartest things you can do, to-day, and these are ways to go about doing it.

Boldini—every one is going to see and coming home to talk about the exhibition of Boldini's portraits shown in Paris. The elegance of Boldini's famous ladies is the very elegance that every one is striving for to-day. Therefore, the Boldini exhibition seems a show behind a show.





CECIL BEATON

Mrs. Robert A. Lovett

Mrs. Lovett, the younger daughter of Mr. and Mrs. James Brown, of New York, is the sister of Mrs. Peter Cooper Bryce. She and Mr. Lovett, whose father is Judge Robert Scott Lovett, spend much of their time in their country house in Locust Valley, Long Island

HATS — RIGHT-ABOUT-FACE



YOU WILL find, in the history books of the future, a paragraph like this: "1931 was the Great Hat Year. Hats suddenly came to life. They threw off the qualities of complacency and placidity that had settled upon them and became witty, animated, and alert. They made a distinct right-about-face. So doing, they influenced profoundly the whole world of fashion, com-

pletely changed the character of women, and were a considerable factor in stemming the tide of depression that was another phenomenon of that momentous year."

Reading on, you will find: "Vogue first predicted the forward movement and the revival of real hats in March. For a month, nothing happened. Then, early in April, a chic Parisienne appeared at tea in a hat with a brim dipping down over one eye. In a group of women all wearing hats slipping off the backs of their heads, her entrance created a stir. The smart world gasped, held its breath.

"Within a week, six leaders of fashion had adopted the downward tilt. At all smart gatherings, hats became the centre of interest, the chief topic of conversation. The men were enchanted. Coquetry, in an extremely sophisticated guise, was revived. New versions of the forward, down-dipping movement appeared in constantly increasing numbers, every day. The town was kept in a state of breathless excitement. Would the Comtesse de Cossé-Brissac wear the Talbot tilted straw with the Mercury wings or the same hat in a semi-sports version with a grosgrain ribbon as the only trimming motif? Would Madame Lelong wear the hat Maria Guy named for her, with a fairly straight brim that dropped down a bit over the eyes, or would she wear Maria Guy's tiny white piqué hat, with the brim definitely jerked down in front?

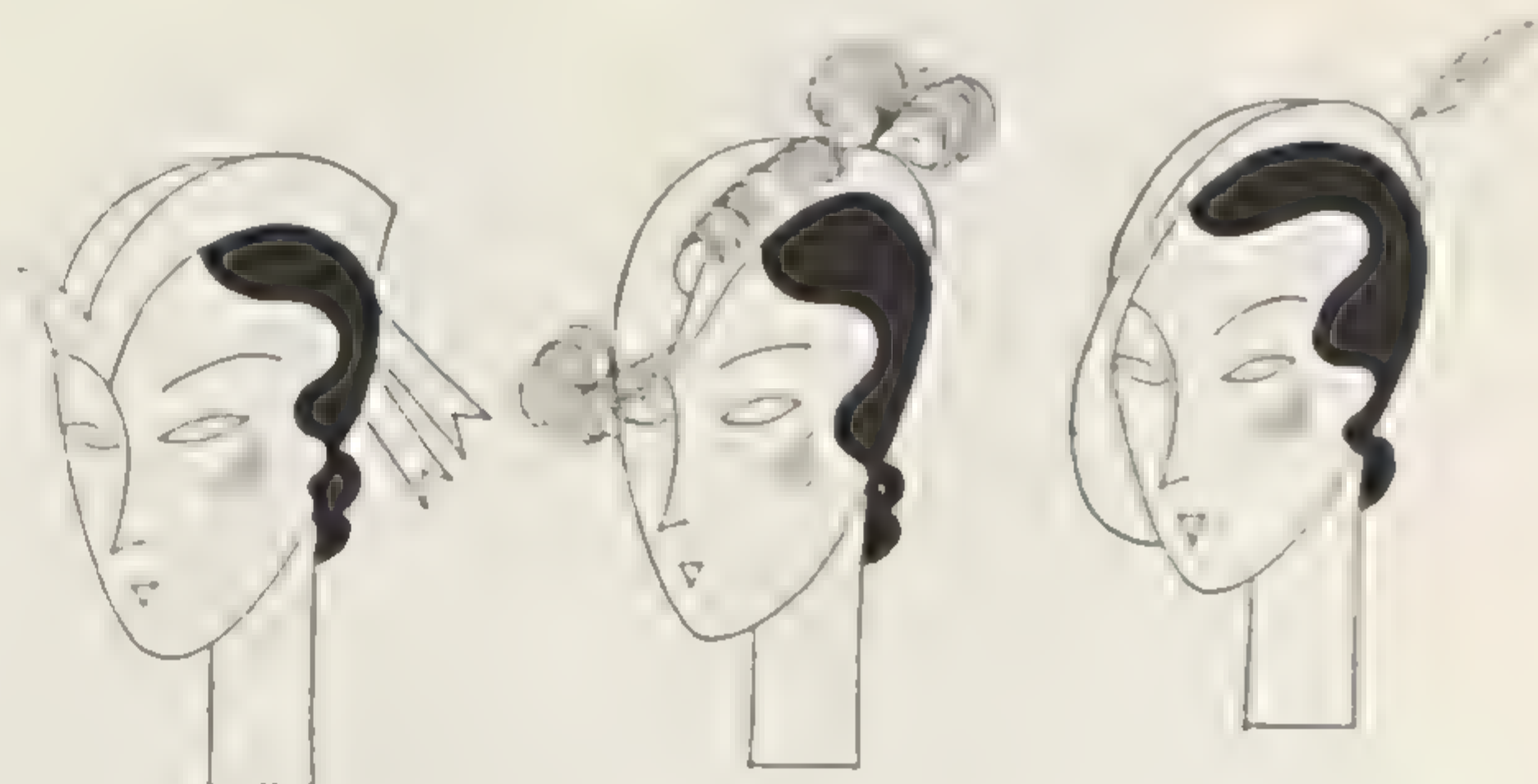
"Then came June and the Races, and it was evident that the hat with a dip had gone over as no fashion ever had before. And what, one began to wonder, was going to happen next? The hat story had only just begun. Madame Muñoz lunched at the Ritz with a bird of brilliant plumage swooping down on the crown of a close-fitting Reboux straw, in line with her right eye. Madame Simon Rolo swept a lot of preconceived fashion notions into the limbo by appearing at a smart cocktail in a Renaissance-page black velvet toque, from Patou, a soft spray of white ostrich falling forward against her cheek. Fashion began to react, with a pronounced stressing of feminine lines, greater delicacy and restraint in accessories, and a degree of elegance that had not been seen since the War. When it came to the Grande Semaine, mannequins began to trail ruffles

and dangle ostrich plumes, and, for one fearful moment, it looked as though Paris were going to lose its head."

Well, Paris, you will be relieved to hear, did not lose its head. It was never so perfectly poised as it is just now, and it is topped with the most beguiling hats in the world. These hats are dashing without being theatrical; piquant without being silly; distinctive without being extreme; characteristic of our epoch without being uniform; often masculine in inspiration, yet utterly and delightfully feminine in effect. Their resources for inventiveness and originality are apparently inexhaustible.

Did you think that the place for a hat was on the nose? Agnès demonstrates that an equally good place for a hat is on the ear. Have you begun to accustom your eye to a quill that darts forward? The newest thing is a feather that shoots straight up in the air! Have you catalogued the new hats as Empress Eugénie, or Watteau shepherdess, or "La Vie Parisienne"? They are of Renaissance-page inspiration, like the hats Botticelli drew. They are reminiscent of the hats worn by Raphael, by François I., by Henry III. They are Robin-Hood caps, musketeer felts, 1900 *canotiers*, and Boldini's plumed shapes. And then, again, they are none of these things. They are creations that could come to life only in our time—that could be worn only by the women of our day.

There is one point about which there can be no argument—they are all *real* hats. The real hats that Vogue prophesied in the millinery number last spring. They have crowns and brims and trimming—the three essential elements of a hat. Nothing, however, like the hats that the Gibson girl wore. Their object is to make the head look small. And, in spite of mysterious complication, they give not the slightest impression of weight. The crowns are the tiniest, shallowest crowns you can possibly imagine. The brims cast a shadow, but over only a part of the face. The trimming is either a mere accent or so light as to be almost frothy, like the Reboux (made for Knox) on page 60 and Talbot's "Lamballe." Then, too, they are apt to rest only on one part of the head—on one side, or on the front, or on the northeast corner. They obey some strange law of misplaced lines, but the opposing movements run together





1. AGNÈS—JAY-THORPE

at some point, a point that serves as the axis of the hat, and, through some mysterious law of gravitation, manages to keep the hat on your head.

With hats that go on at an angle, exposing one side or the back of our heads, something different has to be done about our hair. Anyway, the whole character of these hats calls for something new in the way of coiffures. A smooth, low row of curls dangling around the neck begins to look too dreamy. Hair brushed back from the forehead and temples, waved back a bit off the ears, level with the natural hair-line in the back, the ends swept across the back of the head, and up—this is the new coiffure. Some women are wearing a roll of curls that settles just above the top of the ear and helps to fill the gap left by a hat that lists over to the other side.

The tiny crown is as distinctive a feature of autumn hats as the forward line. There are shallow almond-shaped crowns, and melon-shaped crowns, and crowns that are a mere blister on the surface of a disk-like brim. Some of the Agnès crowns are so shallow that you can tell what is crown and what is brim only because one is of velvet and the other of felt. Talbot and Agnès fold or roll the brim up against the crown, on occasion, so that you have something that looks like a monkey cap. The Talbot toque, with a glycerinized ostrich feather jutting upon the top, is



2. JEAN PATOU—BEST • 3. ROSE VALOIS—BENDEL

one of these. Another is Madame Agnès's hat drawn by Erickson and shown on page 77. Maria Guy drapes a crown down into a point over one eye (shown on page 59), and Reboux, just to prove that there are no hard-and-fast rules in this game, pulls a crown up into a sugar-leaf peak. Some crowns are low and squarish—these usually have straight narrow brims and look like miniature replicas of men's summer straws. They go on at a cavalier slant, to throw an angle of shadow on the face.

Most of the brims are irregular, either in size or shape, or both. They strike out over the face, at one point or another, casting shadows in the most flattering effects. There's none of the old cloche or helmet eclipse—always, there's plenty of light and shadow on the face. Some brims practically disappear at one side and spread forward, parallel with the side of your cheek. Your profile is clearly stamped against these. Reboux swings a brim up sharply on one side, letting it almost brush the shoulder at the right. Some brims take a dip over the temple, some take it over the eye. Talbot has a felt with a low, melon-shaped crown and a straightish narrow brim that dips down between the eyes. This has only a narrow moire ribbon, for trimming, tied in front to accent the dip, and goes to prove that you can get the right new effect without resorting to tricks. Once in a while, a brim swoops down at the back, in a shepherdess movement, as done by Mado, but the characteristic movement is up in the back, down in the front.

A lot goes on at the back of the head, this year; almost as much as at the front. Hats have a way of leaving the back of the head bare. (Continued on page 136)



4. MARIA GUY—BENDEL • 5. J. SUZANNE TALBOT—BONWIT TELLER • 6. ROSE DESCAT—JAY-THORPE

1. Felt has returned to the fold this season, and here you see it folded into Agnès's "Cannaille." A fold on the crown emphasizes the angle at which it is worn, and other folds are held by a galalith feather, just above the scallops that make a chic frame for the face

2. Black felt fashions this high-perched hat, "Donne Moi," with its pouf of black-and-white striped moire ribbon making it look all the higher and newer. Under the hat, you can see the new coiffure, with the hair brushed across and upward at the back of the head

3. "Postillon" has a brim and a crown that are beyond words wearable. The hat is made of black felt, and a little green glycerinized ostrich feather stands up on one side. The line is enormously modern, and yet, if you will look, it is amusingly like a coachman's hat

4. Maria Guy made this hat for Madame Lelong and called it "Madame Lelong's Coiffure." It fits like a cap, curves over each ear, and scallops over the right eye. It's of black velvet with a white bow

5. This gay felt hat is called "Le Tambourin," and it sits on one corner of your head and is trimmed with ostrich shooting straight up in the air, with all the dash in the world

6. Casual and becoming, with a soft, unwired brim that pulls down over one eye and a simple band and bow as its trimming, this brown felt has no other name than "524"

7. It's like the Phrygian bonnets worn by the French Revolutionists. But as Maria Guy makes it, it is newer than new. It is of white caracal and is smartest of all worn with a scarf of the same fur. It is named after Madame Lelong



7. MARIA GUY—BENDEL



BOYNINGEN-HUEN. PARIS

REBOUX-BERGDORF GOODMAN

Hats of a feather flock from Paris



MARIE BELAIR—SAKS-FIFTH AVENUE

On the opposite page is a hat of the type that the French call *nette*—"Frôleur," a trim little evergreen felt. It has just the right slant over the eye, just the right width to the crown. Black moire ribbons jutting out in loops and ends at the back make it smart with the simple black crêpe dress from Vionnet. It is worn by the Comtesse Stenbock-Fermor

Feathers of all kinds have been taken to heart by the leading French milliners, and they are an important note on many new hats. In the model at the right, which was especially designed for Knox, Lucienne, of Reboux, used delicate black-tipped fronds of marabou on pale grey felt. It is worn here by the Comtesse de Cossé-Brissac, of Paris

The hat at the left is a smart little toque worn by Madame Aimery Blacque-Belair, the wife of the Député de la Seine and noted for her lovely clothes. She has recently opened a shop in Paris, where her friends may now buy the hats that she designs. This black felt toque has a fantasy plume of snow-white marabou just behind the ear—for feathers have definitely come back into fashion



REBOUX—KNOX

HOYNINGER-HUENÉ, PARIS.

THE FIRST ANNUAL SEA-PLANE CRUISE

by Marka Truesdale Loening

JULY 10: The long-anticipated day of the start of the first Annual Sea-Plane Cruise! At eight o'clock, the weather looked foggy, but about ten it cleared. So, after packing two small suitcases and collecting our golf-clubs, we started for the Seawanhaka Yacht Club.

When we arrived, photographers were snapping pictures, captains calling to passengers, horns blowing for launches, flags flying, and bags, cameras, and golf-clubs all in confusion. Out in the harbour, moored among the yachts, were a number of smart, efficient-looking sea-planes and amphibians—James Taylor's "Bellanca," Richard Du Pont's "Privateer," the Lloyd's "Sikorsky," Earl Osborn's fleet on pontoons, Charles Lawrance's Commuter, Eleanor Hoyt's Commuter, our own ship, another Sikorsky, two Steammans, a Douglas, a Viking flying-boat, and a Fokker on pontoons.

Soon, every one began to go aboard their ships, and the crowd resembled any other group starting on a yachting cruise. No fancy flying suits or goggles and helmets were to be seen—just sensible sports clothes, cool and not easily crushed, and low-heeled, rubber-soled shoes, which are essential in jumping from wet launches to slippery planes.



MR. AND MRS. GROVER LOENING



MR. CHARLES LANIER LAWRENCE

The only singular feature of the men's dress was the replacement of helmets by smart yachting caps with the Aviation Club ensignia.

Suddenly came the roar of a motor, which grew louder and louder as one after the other started their engines. Soon, we were all following our Commodore, Charles Lanier Lawrence. We took off to a loud tooting of whistles, blowing of fog-horns, and waving of flags. The cruise was under way!

After about twenty minutes, we ran into a fog off Graves End Harbor and, according to previous instructions, watched our Fleet Captain, George Post, who decided to land. Following our leader, we waited for the fog to lift. It soon did, and we got through to our destination, Timber Point, very glad to be there and terribly hungry.

After a little golf, we flew to Watch Hill, Rhode Island, where we were entertained at the Beach Club and later by a dinner and dance at the Dunes Club in Narragansett. We had a very gay evening and by the end felt that the cruise was well started.

July 11: This was another rather misty morning, but the sun soon broke through and glistened on the planes lying in the harbour. The plan for the day was to fly to Nantucket for lunch, then to Cotuit on Cape Cod for the night. However, the weather again deterred us a little, so we lunched at Edgartown, our motto being: "If you can't go where you want to go, then go where you can."

We moored off the Du Pont's house in Cotuit, in plenty of time for a swim. The Du Ponts are a great flying family: three of them, Alice, Felix, and Richard, are licensed pilots, and each one owns his own airplane. They, of course, knew how to handle the crowd of planes so that the facilities for gassing up, and so forth, were very well arranged.

We had another party that night at the Wiano Club. People couldn't be nicer to us than they have been, and



MR. DU PONT, A FRIEND, MRS. DU PONT, ALLAIRO CROZER, MR. GILLIES

the trip is turning out to have all the good points of a yacht club cruise, as well as a lot of extra ones.

July 12: The most beautiful day I have ever seen! We couldn't wait to be off. Not having been to Nantucket yesterday, we decided to fly over to-day, and then to Edgartown, where we were scheduled for lunch. We took off together, but soon separated; some of us landing at a lovely beach on Martha's Vineyard for an invigorating morning swim.

In the afternoon, we had an inter-cruise baseball game, playing with a tennis-ball and dividing into two teams: the Babes and the Ruths. The winner really didn't matter much, because we all had such fun. After the game, we went to Marion, Massachusetts, at Eleanor Hoyt's invitation. She, by the way, is one of the best women pilots and flies all alone from Marion to Wilmington and back again without any thought. She owns a Commuter, which is what we were flying, and I must say that it has proved to be excellent for this kind of a trip. A clambake on the beach ended the day.

July 13: Our plan to-day was to fly down to Montauk Point in formation. I think there was some idea of impressing the Navy with the flying of amateurs. However, we did start off (Continued on page 138)



THROUGH THE WINGS OF THE LOENING PLANE



PRESOTT BIGELOW, ALICE AND FELIX DU PONT, JR., ELEANOR HOYT

PARIS JEWELLERY

CARTIER—Two hundred feet or more of sober black marble and plate-glass façade, along the rue de la Paix. The doorman ushers you into a reception hall, where a white-haired, frock-coated gentleman rises from his desk. A messenger is sent in search of Monsieur R., who has always taken care of the jewellery requirements of your friend, Cécile. Word comes back that Monsieur R. is engaged in a telephone conversation with the London house—will Madame be good enough to wait? Perhaps you would prefer to wait in one of the small salons? No, you will stay here.

You examine the pens and pencils and gold wedding bands that are the only pieces of jewellery in evidence. Then you look at the photographs and testimonials from various courts of Europe that are hung on the walls. It is a homelike little room, rather well worn. Nothing, apparently, has been changed since Cartier moved here from the Grands Boulevards as long ago as 1900.

Monsieur R. appears, very contrite that he has caused you to wait. There is a bracelet that he particularly wants you to see. He leads the way into a brilliantly illuminated inner room. "Oh," you cry, "there is the necklace that every one is talking about." Monsieur R. takes it out of the case, lets you hold it to the light. Strings of rubies, emeralds, and pearls, all of the same size and shape, are twisted together and terminate in a diamond clasp. The light coming through the jewels gives them a limpid, translucent quality. There is a bracelet to go with the necklace—strands of rubies and pearls, caught together with an emerald-and-diamond clasp, and there is also another bracelet with a strand of sapphires added. (All are illustrated on the opposite page.)

But here is the bracelet that Monsieur R. wanted you to see. Overlapping diamond-encrusted platinum leaves form a wide, shaped band. On the top is a diamond-encrusted rosette—like a small, open rose. It looks a bit like tinsel, and it crumples up—rosette and all—in your hand.

Other things in this room of specialties strike your eye. A clip-brooch that can be adjusted to the shape of your décolletage. A flexible strip of tiny clips to clamp around the edge of your sleeve or into your lapel. Slender diamond slides and clips for the hair. And



BRACELET FROM MAUBOUSSIN

another new bracelet—a strip of panther-skin, with an orange-coral and diamond clasp. Monsieur Cartier's recognition of the Colonial Exposition, you suppose.

"MAUBOUSSIN," you tell the taxi-driver, and, when he dives off the avenue de l'Opéra into crowded merchant streets, you begin knocking on the glass. He pays no attention, but comes to a sudden stop near the Passage de Choiseul, with a little *bistrot* at the side. Half unbelieving, you get out. Yes, there is a small sign reading "Mauboussin—Bijoutier" beside the door.

You take an elevator, then let yourself through a doorway into a large, bright, noisy room. Behind the show-cases, glittering with brilliants, stenographers are clattering merrily away. Trays of diamonds are pulled from the lower part of the show-cases and set on tables, any old where. You tell an attendant that, if possible, you would like to see Monsieur Mauboussin. He returns immediately, saying that Monsieur Mauboussin will be with you right away. In the meantime, perhaps you would like to look at the diamond exhibit. Yes, some of the Mauboussin rubies are in this case, but most of the space has been given over to diamonds.

There, revolving slowly on a plate-glass plaque, is the diamond necklace that is said to be unlike anything of its kind anywhere in the world. Thirty-five large, faceted diamonds, cut like beads, are joined by a diamond-and-platinum chain.

You stand entranced before a display of diamond jewellery. Here are bracelets, brooches, necklaces, and ornaments for the hair, all done in the same spirit, all as delicate as frost. Monsieur Mauboussin, who has joined you, tells you that these are his latest designs. He calls your attention to (Continued on page 66)



JEWELS FROM CARTIER

S. Tchekhenine



(Continued from page 64) the fact that he is using a great deal of precious metal in these new designs. This brooch and this hair-ornament are thin plaques of platinum, partly inlaid with enamel and scattered with diamonds, in bas-relief. A new appreciation of the beauty of precious metals will be a lasting result of the Colonial influence, he believes. You have seen the Mauboussin exhibition out at the Exposition: those lovely, modern, abstract pieces, with a mere hint of the barbaric, in which golds of different colours have been combined in enchanting effects.

BOUCHERON—In the days of the Second Empire, Boucheron, like most of the important jewellers and smart couturiers, had his shop in the Palais Royal. In 1890, the house moved to the corner of the rue de la Paix and the place Vendôme. This is a perfect location for a Paris jeweller; and the great room, with its tessellated marble floor, its fine oak *boiseries*, and huge windows framing Napoleon's column, is a perfect setting for jewels.

Boucheron is famous for lovely combinations of coloured stones—the flower-like brooches and bracelets and necklaces that look like growing things. Newer, far more simple, and even more appealing is a rather short necklace alternating diamonds and ruby beads. The diamonds look like drops of clear water; the rubies like ripe currants. Slender diamond baguettes, set in platinum, link the ruby and diamond beads.

Famous jewels have been associated with this house. The Régent diamond, weighing in the neighbourhood of two hundred *grammes*, went from here to the Russian court. But Boucheron does not hesitate to make use of semiprecious jewels. Some of the ruby-sapphire-and-

emerald flower clips are built on crystal rings; and there are distinguished clips of diamonds and clear, smooth jade. Hair-ornaments, of the slide and barrette type, are a feature here, as everywhere.

Boucheron has made a whole-hearted response to the Colonial Exposition that has aroused every one's interest and delight. For the theme of his Colonial pieces, he has seized upon such a frankly barbaric item as the teeth and claws of savage beasts: tiger claws and teeth, panther claws and teeth, eagle claws. He sets one or two or many of these into soft-looking, primitive-looking yellow gold, to fashion original bracelets, brooches, and pins.

VAN CLEEF AND ARPELS—Van Cleef and Arpels complain that they are wedged into a corner of the place Vendôme, with no room to expand. A staircase leads up from the ground-floor shop to rooms above, but it is much too important a business and far too big a firm for such a small space, yet it would be unthinkable to leave the place Vendôme. Associated with Monsieur Van Cleef are his two brothers and their three sons. Monsieur Van Cleef's daughter, Madame Puissant, is responsible for the beautiful hand-bags, with jewelled clasps. They are all extremely interested in jewellery designs.

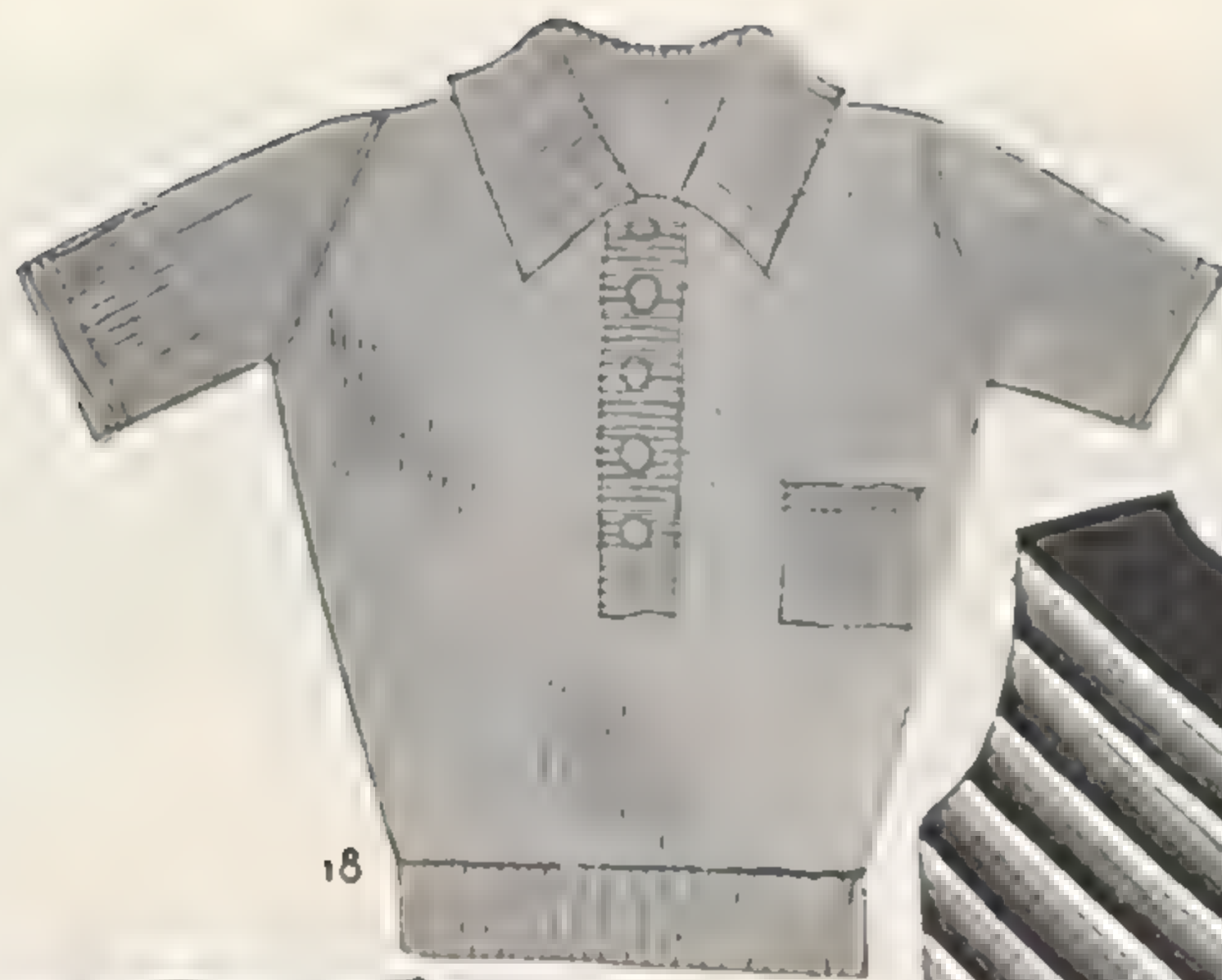
Colonial jewellery is the most exciting thing that Van Cleef has done this year. He has taken an Oriental theme and made a set in yellow gold with necklace, earrings, and ring, composed of round gold disks, peaked like coolie caps. Without the earrings, it is the sort of thing you could wear for sports. With just the right dress, the set might be stunning for evening. This jewellery gives us a sudden yearning for gold—just plain gold. Van Cleef has another equally famous necklace at the Exposition—slender, pear-shaped ivory pendants to encircle the neck, like dragon's teeth. They spread out to form a flat, circular collar that is as unusual as it is effective.

CHAUMET—Further along on the place Vendôme is the house of J. Chaumet. This beautiful old hotel was built by the Comte de Saint-James, Minister of the Marine under Louis XVI. In a magnificent (Continued on page 132)



1. The new hook-and-eye clasp on sapphire beads; from Bergdorf Goodman
 2. Bracelet to match 1, with rhinestone clasp
 3. Rhinestone hairpin; from Bergdorf Goodman
 4. Quilted velvet bag in pale colours; Nat Lewis
 5. Stitched suède bag with gold metal chain; Best
 6. Chic short black pig-skin gloves; from Bendel
 7. Pearl bracelet—1931 revival; Bergdorf Goodman
 8. A new shape in large clips; Bergdorf Goodman
 9. Seed-pearl bag with a clip clasp; Miss Penn
 10. Rhinestone, sapphire clip; Bergdorf Goodman

11. Silver metal and black enamel cigarette-case and compact; Macy
 12. Black velvet bag with cord handle; Jay-Thorpe
 13. Long, narrow bag of black diced calf; Best
 14. Kid pump; patent and lizard trim; Hanan
 15. One-button shoe in red-brown leather; Best
 16. Cigarette-case of borso leather; Miss Penn
 17. Ribbed and lacy sweaters; Mrs. Franklin, Inc.
 18. Coarsely knit yellow sweater; Mrs. Franklin
 19. Hand-knit; diagonal motif; from Bonwit Teller
 20. Printed cashmere scarf; Peck and Peck





VAN CLEEF
AND ARPELS



MAUBOUSSIN

**Modern jewels of
Colonial inspiration**



VAN CLEEF
AND ARPELS



OSTERTAG



BOUCHERON

Furs set off hats and vice-versa

Five little sables, heads and tails, give you that broad-shouldered look in the scarf at the far left; H. Jaeckel and Sons. The Alphonsine hat is of brown felt with a red, brown, and yellow feather; Altman. The brown caracal jacket, next, has the new three-quarters sleeves. The Reboux hat, of brown velours, tilts smartly and has a beige feather; both from Bendel. At the right in the group is one of the new fur evening scarfs. Of ermine, it twists about the neck and little black tails trim it; Gunther

The problem, with a romantic felt Patou tricorne that has a bright feather, is how to dress up to it. The short black caracal cape at the right does the trick; cape from Gunther, hat from Altman. A Maria Guy turban and a dress, next, are both of bright green wool. They have their charm raised to the nth power by a straight black caracal scarf that fastens in strange new ways. The bag is of black alligator; all from Bendel. At the far right, a beige caracal scarf that loops the loops to fasten, has a muff to match. In black if you prefer; H. Jaeckel and Sons. The little beige hat is by Reboux; Altman





LADY IN BLACK



CHAPEAU AUX CÉRISES

The beauties of

BOLDINI

and the Edwardian vogue

POMPADOURS, dog-collars, American beauties, natural curves, sprightly aigrettes, swirling skirts, rustle of petticoats, deep-pointed décolletés, Lenten parties, Jacqueminot roses, conservatories, club nights, bachelors and benedicts. Mrs. Lydig, Cléo de Mérode, Lina Cavalieri, the Duchess of Marlborough. With the Boldini Memorial Exhibition at the Carpentier Galleries in Paris this summer, a whole epoch passes in review. Now that the time has come to estimate Boldini's place, he is seen not merely as a painter of fashionable women, but as one of those rare painters who sense the spirit of an epoch and, expressing it in their work, create a style—a type, svelte, piquant, with an air of fin de siècle feverishness, which was widely emulated and which, due to the exhibition and other forces in the air, is having an extraordinary influence on the fashions of the autumn.



PORTRAIT

All Paris flocked, this summer, to the Carpentier Galleries to see Boldini's portraits of the women who were the beauties and the élégantes of thirty years ago. Here are some of the most interesting

You may remember them—these slim-waisted, high-pompadoured ladies—but hadn't you forgotten what an air they had, how distinguished they were? The exhibition of Boldini paintings is a reminder



DUCHESS GRAZIOLI



MRS. PHILIP LYDIG



Mado's "Miniature"—Crown of felt, furry brim of "feutre moscovite," plume; Jay-Thorpe



Jean Patou's "Longchamp"—Felt in new eggshell, feather looping the crown; Jay-Thorpe



Jean Patou's "3243"—Toque of felt with two amusing feathers of shell; from Franklin Simon



Talbot's "3981"—Russian cap of silk astrakhan cloth; feather in folds; Bergdorf Goodman



Maria Guy's "Ecoisais"—Scotch cap of grosgrain, with feathers and grosgrain bow; Best

Felt and Feathers
for Town and Sports





Rose Valois' "Coq Hardi"—
Of felt, with a swirling feather
caught in the crown; from Knox



Louise Bourbon's "Mon Bibi"
—Grosgrain imitates a quill on
this felt; from Franklin Simon



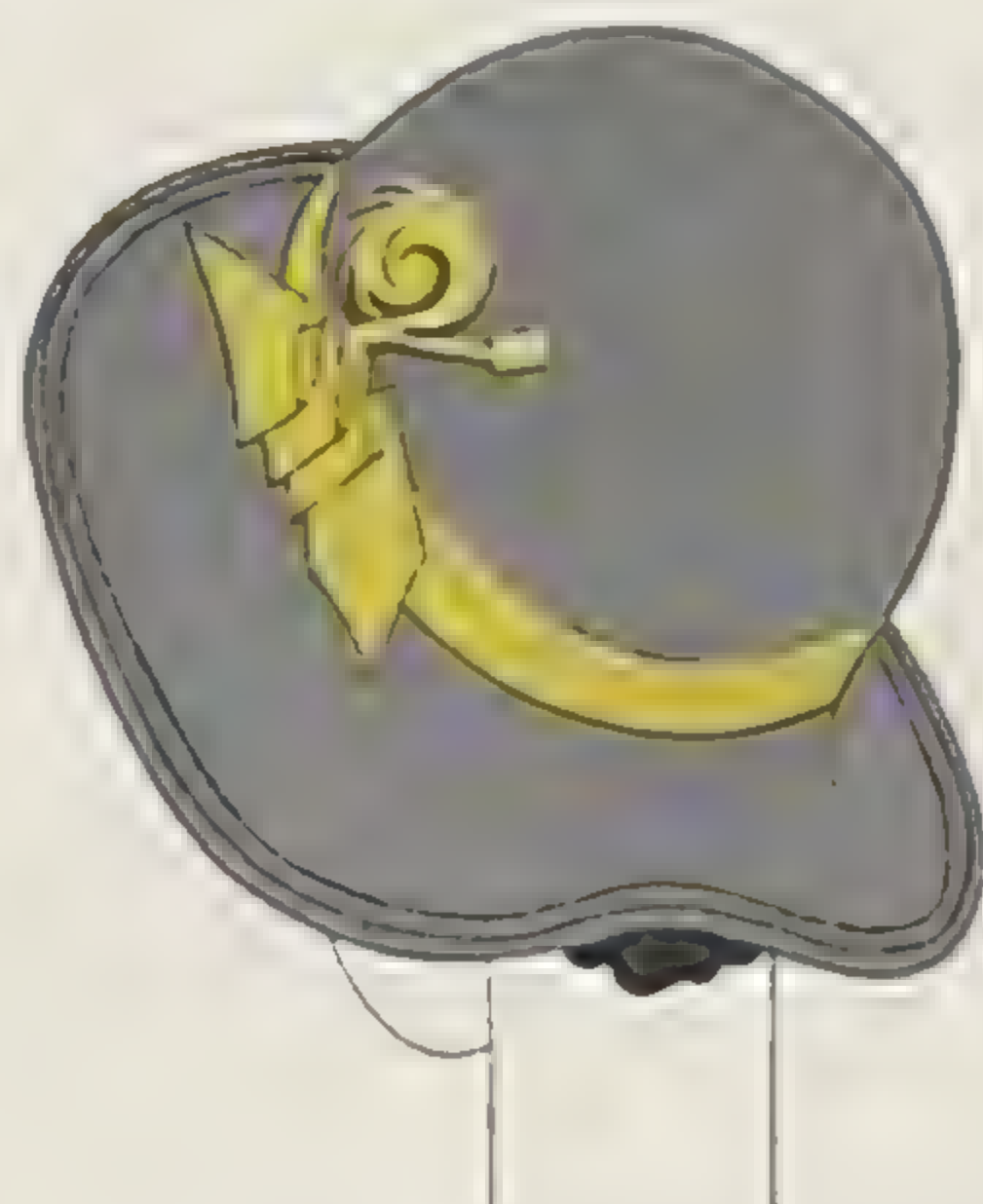
Rose Descat's "481"—A vivid
bird flies above a dark band
on this pale felt; from Knox



Marie Belair's "39"—Knitted
horsehair and wool is nice
for sports; Saks-Fifth Avenue



Mado's "Romantique"—Intro-
ducing a romantic line for sports.
Brown felt; from Bonwit Teller



Marie Alphonsine's "606"—
One of the new neutral-grey
felts with yellow splashes; Knox



Gaby Mono's "La Boulie"—
Neutral felt with ribbon ends
sticking up like feathers; Best

PHOTOGRAPHS BY ROSAMOND PINCHOT



MRS. JOHN P. KELLOGG



MRS. JOHN DAVIS LODGE



MISS GLORIA BRAGGIOTTI

MRS. SHAW KENNEDY



MISS DOROTHY FELL AND MISS LAURA HOLMES

**At the
Atlantic Beach Club**

NEWPORT versus LONG ISLAND



MISS CORNELIA SZÉCHÉNYI

MISS NATALIE WINSLOW



MRS. GEORGE ROBINSON

PHOTOGRAPHS BY TONI FRISSELL

THE question is, which is gayest—Newport with its plush grandeur or Port Washington with its go-as-you-please Bohemian share-and-share atmosphere?

There is a difference, such a difference! In Newport, you have to be asked by your hostess, as you would be to the house of Royalty in England. In Port Washington and Sands Point, you leap into some one else's car, taking your towel along with you.

In Newport, during Tennis Week, champagne bubbles up even at lunch on the beach. In Port Washington, you may bring your own gin. You may even, like Mr. Marc Connelly, bring your own beef—and a fine dish it was.

But the curious part of Newport is that, once arrived, by air, by yacht, or by the venerable steamer *Commonwealth* from New York, you enter in on a life which is as simple as child's play—that is, if you are visiting the real, old Newporters. At Newport, one spends a regular village-life day, beginning with a visit to Schuyler Parsons's shop, then, perhaps, buying a bag of cherries, in a very quiet street. One throws the stones over the paling onto the hollyhocks, which fairly "crowd into a shade" as one walks. Crabbing on the old bridge on the ocean drive has come back into style, and, when the tide is low, almost any day this year you can see children and grown-ups in old sneakers dangling obnoxious fish at the end of string and surreptitiously hauling it in with great crabs at the end. Gelia Széchenyi, Romaine Wheeler, and Jack Spieden returned triumphantly, the other day—mud-stained, wind-blown, but happy with their day's catch of thirty crabs. One suspects that, later, the crabs crawled around the Vanderbilts' big kitchens, upsetting the liveried footman.

Charlie Moran is tearing around this summer in a magnificent yellow Du Pont. Casey, the old policeman at the corner of Bellevue and Bath Road, stands under his blue umbrella and makes cheerful remarks to the young as they whirl by. The bathing-houses at Bailey's Beach are just as antedeluvian as ever, in spite of the new decorations of the pavilion. None of these modern cabañas has invaded the beach. The picnics are something to remember. No picnic baskets are allowed on the front porch, and the chauffeurs usher in the back way wicker cases from which come forth magnificent lobster salads, cocktails, and sometimes champagne. Rita Dolan wanders along the beach about one-thirty, picking up a crew for her fifteen-footer.

Young Mrs. William Vanderbilt, in sailor pyjamas, with her curly hair down her back, is cajoling friends to be man-nequins at her charity fête in the (Continued on page 128)

THE ROMANTIC TILT



J. SUZANNE TALBOT—BONWIT TELLER • MARIA GUY—BENDEL



AGNÈS—PAQUIN • SAKS-FIFTH AVENUE

The lady at the extreme left on the opposite page is looking alluring in Talbot's "Paon." It's like a black felt derby, and an iridescent green peacock feather swirls around the crown and gives it its name. Hats like this have to be dressed up to. The woollen suit from Talbot shows you the right lines to go with such a hat; hat from Bonwit Teller

The other luncheon on the opposite page also wears felt, and also feathers. This hat is from Maria Guy, and it's called "Plume au Vent." The lovely rolled-back line of the brim is exaggerated by the backward curve of a long white clipped ostrich plume, that has all the dash of the feathered riding-hat on an eighteenth-century equestrienne

This is a portrait of Madame Agnès, who has clapped one of her own hats, "Elle Vient," a black chenille cap, on the side of her head, where it is held on by black velvet ribbon that ties behind the left ear. This hat, of eighteenth-century inspiration, is all the more charming for being worn over grey hair. There's a black dress under the wool coat



JAY-THORPE • SAKS-FIFTH AVENUE • MADAME ET LA JEUNE FILLE • SAKS-FIFTH AVENUE

Velvet and satin are evening rivals

Its fabric—a dark green satin—is the surprising thing about this evening dress, and its tightly draped waist-line, which dispenses with any need for a belt, is a new note

This dress of white georgette crêpe is sprinkled with rhinestones as the sky is sprinkled with stars. The skirt drapes gracefully, and the surplice neck is becoming

Nothing in the world has more charm and dignity than dark velvet. This frock of Lyons velvet in darkest red has a belt of white beads gleaming sharply against the red

The colour of a pink pearl, soft and luminous, has been stolen to make a smart new evening colour. This satin frock is cut on diagonal lines giving a vertical effect



BONWIT TELLER • BERGDORF GOODMAN • SAKS-FIFTH AVENUE • BONWIT TELLER • SAKS-FIFTH AVENUE

Little sleeves can make enormous chic

Women have found that the evening dress with a light top fills an indispensable place in a wardrobe. This one is of black satin with a soft pink top tied casually on one hip

It's not exactly silver, and it's not exactly gold, but a little of both—this evening dress of lamé. Brown kolinsky appears on the short sleeves, which put it into the semiformal class

Black satin is a material that can't be bettered for chic, this season. Here, it makes a dress that is set off by the loose white scarf that is made entirely of very fine beads

If you are chic, you will take a fashion dare. This dark brown crêpe elizabeth dress frankly takes carrying off. It has a twisted sash in bright blue, that ties in a bow

Sheer black georgette crêpe is one of the eternal verities in semiformal evening dress. It is used for these pyjamas, with a jacket to match and a white crochet chou



BRISK WEATHER ASSETS

for country week-ends



Graffton

BONWIT TELLER • BERGDORF GOODMAN

• When you see red these days (turn your eyes to the extreme left on the opposite page), you're apt to see a tinge of yellow in it. This wool dress, made in this shade, has one wide rever and one narrow rever of knitted material buttoned in a clever diagonal manner. It is perfect for the races or for football games or to wear on any autumn day in the country

That something—call it British chic if you like—that makes an Englishwoman smarter than any other woman at a meet—is put across beautifully in this suit—the one second from the left on the opposite page. It is perfectly tailored, strictly traditional, and cut in Norfolk style. The red-and-beige bulky scarf is of soft accordion-pleated knitted fabric

Nutria looms up on the autumn horizon in a big way and is terribly smart out in the country. The coat on the lady looking over the entries, on the opposite page, is cut on those new wide-at-the-top lines and should be worn with a careless grace. The collar, shoulders, and sleeves help to contribute that broad-shouldered look every one wants these days

A fur-lined coat is the seventh Heaven of comfort in the country—to say nothing of the enormous chic it has. The de luxe Max model on the opposite page is in that delicious string shade—the outside of tweed, the inside of lapin. The dress has a string coloured jersey top and an amusing plaid skirt. All in all, it's a devastating country costume

Cross the collar of your coat and tie it in back as your nurse used to do with her apron strings in the good old days—that's the newest thing to do with a collar. The coat-child of a 1931 autumn that you see on this page manages the trick very successfully. It is of dark brown and green tweed with a Persian lamb collar and gauntlet sleeves

Russian—but not too Russian—is the blouse and skirt you see at the left. The high crossed neck-line, the raglan shoulders, wide belt, and bulky look have all the glamour of a Cossack's tunic, but they've all been Americanized. The blouse is of dull orange jersey, and the wool skirt in that new shade called evergreen, forms a pleasant contrast



STE CHEN

DISTINCTION

Lesson by Beatrice Lillie

She buys herself a black velvet dress, divinely cut from décolletage down to a little fish-tail train. She puts on one beautiful diamond bracelet and snaps on a lovely clip. She pins a few gardenias at her waist, where they shine against the dark background. From the Salon Moderne at Saks-Fifth Avenue



DISINTEGRATION

HOW TO RUIN a GOOD DRESS

HAVING purchased a chic velvet evening dress, she surveys her costume with a critical, if cocked eye. Then she decides that the whole thing looks a little too plain. So she dresses it up with a wilderness of imitation pearls. Her simple coiffure strikes her as unexciting, so she nips a ducky little clip in just where it shows to greatest advantage. At the last minute, her best young man sends her a massive corsage, heavy with tin-foil, resplendent with changeable taffeta ribbons, and she pins that on, too, pulling the décolletage regrettably askew.

Finally, some one tells her she is a *femme fatale*. She is enchanted and buys long, glittering earrings, a rhinestone ornament for her hair, and giant court shoe-buckles, from under which peep wisps of tulle. To all this splendour, she adds a coral beaded bag, which swings from a long chain. One does not need to see to know that in due time she will produce from that bag a long chiffon handkerchief of the tie-and-die variety and a too long cigarette holder. Alone and unaided, she has ruined a good dress.



STEICHEN

DISASTER

By Toni Frissell

PROSPECTIVE MOTHERS-IN-LAW

How to impress them

"YOU must meet my Mother." A ponderous phrase! If you haven't ever heard it, you will. The terrible moment will arrive when you will have to meet, impress properly, and make like—a prospect that may turn out to be as difficult to warm as your frigidaire.

Mothers-in-law-to-be can be classed under four types. We offer for display the outstanding specimen exhibits. Study, dear reader, their psychology so that you may know your quarry before you attack.

Exhibit one—The Gallant Mother. Gallant because she is non-interfering, because she has brought up her son to stand on his own long legs, and because, though she may be jealous (a natural mother instinct), she will keep her mouth shut and try to see your brighter side. She is, however, such a rare flower that we will not even deal with her. Your own good instincts will see you through to a happy end.

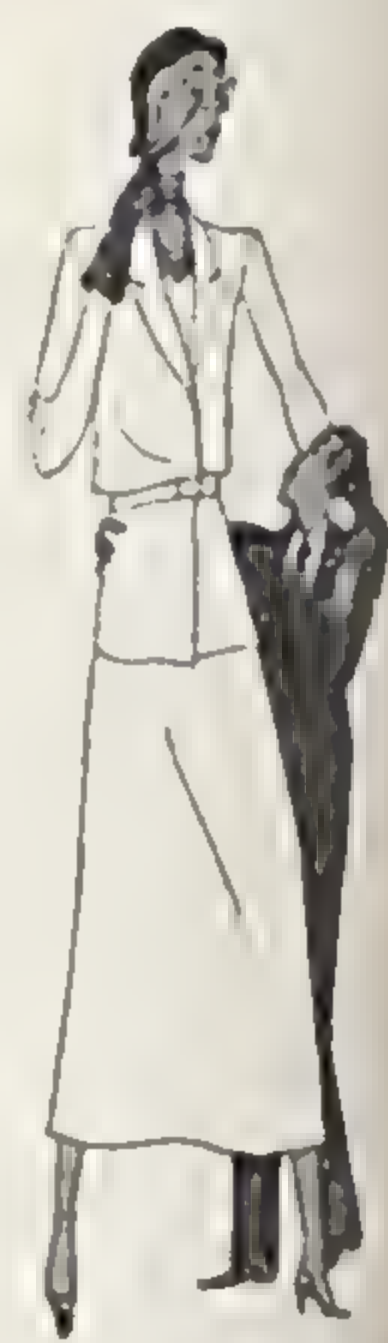
Exhibit two—The Mother's-Day Mother. Sentimental and traipsey, though not dangerous, because weak. Fragile—Handle with care. She tells her brave man, smiling through tears, that he is destroying his and her happiness, but that she will stand by him through all. She will! You had better keep a weather-eye out for her when your best beloved is weakened by a cold, because at just such a time will she choose to come whoopsing down—overwhelming both of you. When you first meet her, she will very likely dissolve and clasp you to a wet bosom, then flood you with baby pictures of her wonderful boy. If you don't react to all her soft soap, you will be labelled as hard, even cruel. Be kind, but firm with these and steer clear as much as possible.



MOTHER'S-DAY MOTHER

Exhibit three—The Matriarch. Religious and worldly. Religious because she is worldly. Worldly because it is her religion. Her views on marriage are based on grim terms of suitability (incomes and titles). "For the honour of the family" is her slogan. For the honour of the family? Don't you believe it. If your income is slim, she will be furious that her dear son did something without going into a huddle with her first. In cold blood, she will judge that you are an intriguing adventuress who is going to mislead and wreck her cub. One false step on your part, and the game is up. Due to a domineering matriarchal hand, the son of this female, though charming, is apt to be led rather than to lead. To this type of mother, the son will always be the little boy who never grew up. Look out, she may prove too strong. He will begin by ending his own indefinite statements with a vague, "as it were" or "so to speak," and may eventually collapse under the burden saying, "What will happen will happen. Mother knows best," giving you up with tears perhaps—but forever. With this type of woman, it is wise, if possible, to complete your home work before she appears.

Exhibit four—The Pal Mother. This is the most lawless of the in-laws, akin to the Matriarch, but more to be feared. She is the modern, and her power is built on racy lines. She makes her son her complete confidant, joking with him on doubtful subjects, encouraging him to have all sorts of exciting escapades. She surrounds him with amusing people, and she gives him a good time, hoodwinking him to such an extent that he does not realize her power. Often, this harpy has a real sense of humour which makes her weapons more sharp. When a marriageable pal with different ideas appears on the horizon (meaning you), sharp little cut-cut jokes are apt to sunder you behind scenes. She will try, with not too obvious, yet wilful suggestion, to supplant you with a young lady whom she will be able to handle—telling her companionate son, "I want your wife to be my second daughter," but really meaning, "I will rule the fort." With this last, (Continued on page 124)



THE MATRIARCH



GUNTHER

STEIGER

All of the points of the new fur mode meet on this afternoon coat of soft black caracal. The sleeves have deep armholes and elbow fulness, and the front buttons from the waist to the beautiful silver fox collar. A pink plume trims the Florence Walton black felt hat from Bergdorf Goodman; posed by Ilka Chase

The new fur coat buttons



BERGDORF GOODMAN



KURZMAN

STEIGER

- The baby lamb coat (opposite page) is a beautiful example of the trimness of the mode. The collar may open in revers. Melon sleeves accentuate the slim silhouette, and a muff completes the picture. The Maria Guy turban of black velvet is from Bendel
- The fitted coat above, of baby lamb, couldn't be more slenderizing. It has the new sleeve interest, and a flattering collar of silver fox frames the face. The Le Monnier hat is made of velvet ribbon with a green-and-black feather tucked in one side
- Mink is at its smartest when used rather casually, as in the coat at the right. It has wide cuffs and may be collarless or have a long stole scarf attached at the back. The tiny felt hat has the inevitable feather trimming and is worn pulled over one eye

Long town coats without flare

FUR COATS

have a new cut

THIS winter, more than ever, there are two types of fur coats—the short jackets and boleros, with a life lasting only one season, and the fur coats that serve, year after year, as the solid basis in well-composed wardrobes.

There is practically no limit, this year, to the whims and fancies of the short fur garments. Their sleeves may be important all along the arm, or bulging at the elbow, or have alternating narrow and wide sections; but, whatever their shape, they are always tight at the wrist. Sometimes, these sleeves may be of three-quarters length, or they may combine fabric with fur in order to emphasize the opposition between the wide and narrow sections.

There are flaring peplums below very tight waist-lines, on many of these little jackets, and the effect of a narrow waist-line is further accented in many instances by the use of fabric for the jacket, while the peplum is given more bulk by being of fur. Collars are flat and receive importance only through the width of their revers.

This year, furs have not escaped the influence of the strict, *nette* cut that is such a strong point of fashions. The fur jacket cut on tailored, fitted lines, with flat revers, beltless and buttoned, may be worn either open or closed. In plain soft furs, such as nutria, Persian lamb, or pony, this type of jacket will be very smart for semi-sports wear, and, made up in Hudson seal or breitschwantz, it will be perfect for town.

The long town coat varies in its silhouette chiefly in such details as sleeves and collar. Its line is a slightly fitted one, carefully avoiding all excess of flare at the bottom or tightness at the waist. Cuffs—huge cuffs, widening from the wrist towards the elbow—will be a characteristic of the mink or astrakhan coats, while bulky elbows or cape-like sleeves (but not real capes) will be seen on lighter furs, such as breitschwantz or ermine.

Fur collars, in general, are less high than they used to be, but long day coats destined for wear in the coldest weather must have important collars that protect the throat. Their new feature is that they lie flat when open.

Length, in the fur coat, is a point on which a mistake would be serious. One or two inches more or less than needed will spoil the best line, making the coat look heavy and out of proportion. About ten-and-a-half inches from the ground is considered a good average, the best length being determined, of course, according to each woman's height. A dress of the longer, more formal type, should be accompanied by a somewhat shorter fur coat—in the very smart three-quarters length, for instance.



STEICHEN

H. JAECKEL AND SONS

And here, we arrive at the delicate problem of the fur evening wrap. The full-length coat of ermine is, of course, a sumptuous garment, but one of three-quarters length seems more practical for the average woman. Capes will have a new flare of importance in the evening. On this, furriers and dressmakers wisely agree. For a cape, unlike a coat, need not have such close relation to the cut and length of the dress over which it is worn. This means that it will be possible, within the approved limits of an essentially individual mode, to wear different types of dresses—varying in line, width, and even length—under the same fur cape. Some of these capes mould the shoulders and have a definite shape of their own. Others, slightly longer than waist length, are cut on the old-fashioned pelerine principle and depend for their line and fit on the way in which they are worn.

The preference for beautiful furs is increasingly general—for, in the long run, they last longer and are, therefore, the most practical. Breitschwantz (sometimes arranged in diagonal or herring-bone or contrasting bands), astrakhan (with very large curls), ermine, and sable are the furs that top the list. Mink has retreated a bit from its former royal station, but is still important. Mink pelts are worked in very narrow strips in order to conserve only the darkest part of the skins. Hudson seal, newly revived, is still considered somewhat too severe for an entirely plain long coat and will be used for short garments and for trimmings, in black for town and in its natural golden shade for sports wear. (Continued on page 132)



BENDEL

STEICHEN

When a large number of ermines are gathered together, beauty results. This evening coat is sewed vertically, in the new way. A colossal collar of sable-dyed kolinsky—accenting the whiteness of the ermine—and great elbow fulness give the important effect of width above the waist. Jewels from Black, Starr and Frost-Gorham; shoes from Saks-Fifth Avenue; posed by Christine Maple

Ermine—the new knee length



PAUL MORAND

FOOL'S PARADISE

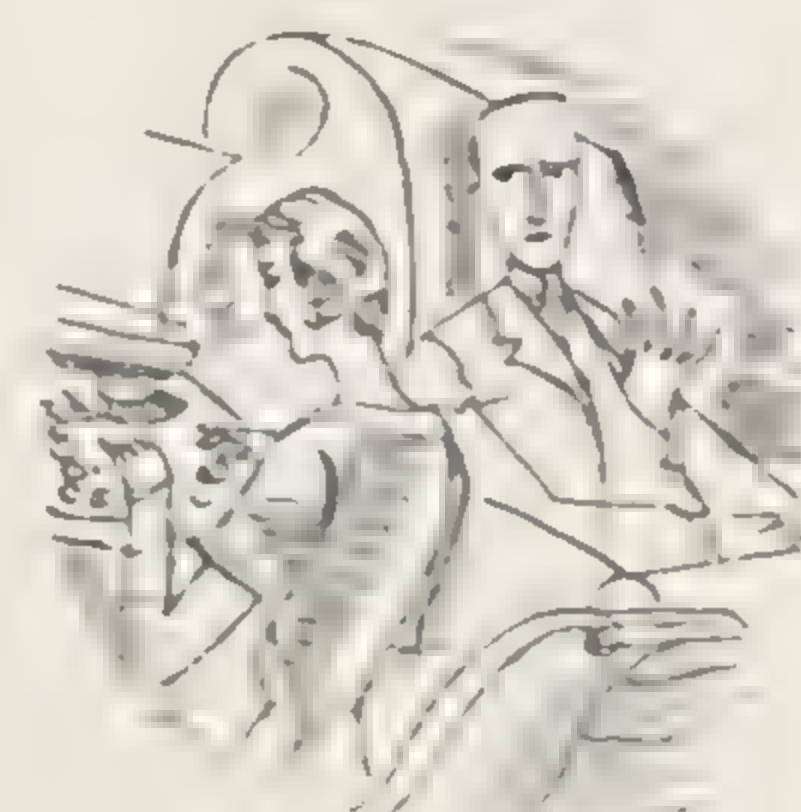


ALL OVER the world, women dream of the life of a Parisienne as a sort of Paradise regained. It seems to them that all the joys of woman-kind are reserved for this privileged creature. Her sisters in the four corners of the earth labour and bring forth children; struggle for the emancipation of their sex; mourn, neglected by men who have no time to devote to them; they wear ugly, though expensive, dresses to boring and banal receptions or exhaust themselves with household cares. And their lot is made still more unsatisfying by the longings awakened in them by that single word—Paris! Paris—which two million women possess as their birthright and where they carelessly enjoy all that the feminine soul covets.

Elegance presents itself to them on every side, inexpensive luxury, excellent servants, and pleasures of infinite variety. These advantages are available to every woman, be she rich or poor: for the rich, jewels from the rue de la Paix; but for the poor, perfect imitations in platinum-dipped silver and white sapphires from the rue de Rivoli. For the former, dresses created by Chanel; but for the latter, the same styles copied by the Galeries Lafayette. For the ladies of wealth, numerous well-trained servants (an unknown luxury in America); but for their less affluent sisters, the priceless *bonne à tout faire* (an institution specifically French). One group dances at the balls of the Comte de B. or of Miss M., but the others still have the Moulin Rouge or *bals musette*. And for every woman, rich or poor, an easy-going life, pleasant, variegated, happy, and, as if there were not already enough blessings, the supreme happiness—love. It was Keyserling who said: "Cupid has flown to France; the Frenchman is to-day the only man in the world who applies himself to the art of love."

All this is a common belief which no one disputes; nevertheless, like the majority of preconceived ideas, this, too, must be revised. I believe that it was true during a certain epoch, or rather, that it has been partially and successively true during all past epochs. Ours is the only time in which it is entirely and simultaneously false, save on one point: the Parisian woman has not complete happiness, but she has, indeed, the Galeries Lafayette, an artificial Paradise, an opiate with no ill effects, an opulent motley dream, as intoxicating and as brief, alas, as that of a drug, for it can not outlast the reality of undoing the packages at home.

God gave the Parisian woman a sense of discrimination and good taste so authentic and so sure that she can never be duped by imitations; if her necklace is paste and if her satin costs twenty-nine francs and ninety sous a yard, she never forgets it. The deceitful illusion does not succeed with Frenchwomen; with a lightning penetration, which they quietly conceal, they estimate the mediocre elegance of their friends and recognize instantly Patou copies. They recognize an original Patou, because they have seen it at the races on a mannequin or in the city on some foreign visitor. Americans, Hindus, Scandinavians—all you who envy our women—how many Parisian women have you actually seen in the salons of the great couturiers? It is for you that Worth and Cartier work, for you that they execute and exhibit models which the copier, that smuggler born of hard times, will a little later put within the reach of the purses of the Parisians. But, if you emerged from these shops empty of French shoppers, you would see any number of Frenchwomen, their faces glued to the display windows with fixed attention and an air of concentration. They are studying, calculating, reckoning. (Continued on page 126)





CHIC

**in the land
of counterpane**



EMELIE DANIELSON

Palest jade-green crêpe de Chine sheets and pillow-case with self appliqué and a jade-green all-wool blanket (top); all from Mosse. The graceful bed is entirely encased in a white linen slip cover; from Syrie Maugham

If you're one of those who think a sheet ought to be white, you'll like this percale set with embroidered scalloped edges. The blanket-cover is of sheerest white organdie with an appliqué design; Grande Maison de Blanc

Sheets and a pillow-case of heavy crêpe de Chine with hemstitched hems (left) give an air of elegance. The North Star woollen blanket has one green side, one peach, and a huge peach monogram on the green; Carlin Comforts



A bed for a sleeping beauty is covered with peach satin quilted in green; Elsie de Wolfe. Linen top sheet with embroidered scallops; Grande Maison de Blanc; blanket-cover and pillow-slip of flowered silk crêpe; Leron



A geometric appliqué of peach satin trims the fine peach handkerchief linen sheet and case at the right; Leron. The wool blanket in the same peach is incredibly soft; Esmond Shop

The set of peach linen (lower right) is appliquéd in white; from Kargère. The peach and silver changeable taffeta quilt has a charming design of hearts; the Nancy Lincoln Guild

Green satin quilt (below) from McGibbon; green blanket with a shaded border; Gimbel

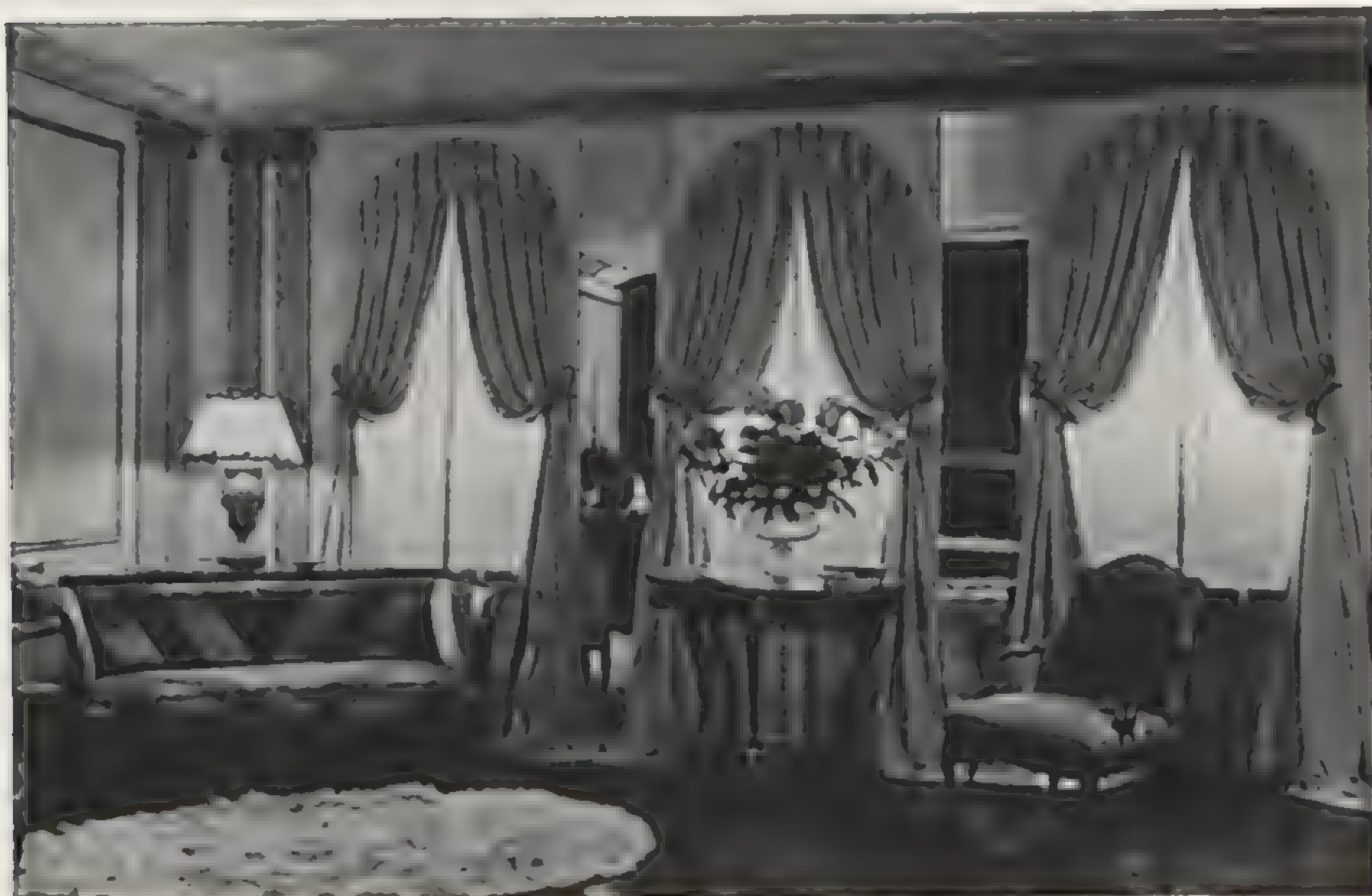




ELSIE COBB WILSON'S BEAUTIFUL BLACK-AND-WHITE ROOM

GOTTSCHO

Modern settings for business



THE NEW SHOP OF NANCY

DIX GURTEA

Here is a glimpse of modern business through the looking-glass—the black-and-white room in Elsie Cobb Wilson's decorating shop, seen in reflection through the huge mirror. The wall is white, with ebony columns and a black glass dado. A black marble floor and white permatex curtains carry out the theme

The showroom in the new Nancy building is illustrated at the left. Fine old furniture, white walls, bois-de-rose mouldings and pilasters, and white curtains tied back with gold moire all combine to make an effective background for the showing of smart clothes. Natalie Cole was the decorator

A BREAD AND BUTTER LETTER

For the hostess

EVERY good guest writes the hostess a bread-and-butter letter, but the best one in her repertoire is the one she compiles for herself. For there is no detail that marks a table as smart so promptly as the right kind of bread and butter. Given an indifferent piece of butter and a stodgy roll, and you know that things aren't going to be all that they should. As in everything of importance to the table, each smart hostess has her own particular preference in the matter. Some are for nothing but paper-thin slices of toast throughout the meal. Others limit these to the soup, with simple rolls to follow. One group will tolerate nothing on their tables but wholewheat bread, in the form of either toast or rolls, and another insists upon a carefully chosen accompaniment for every course.

Suppose you are starting with toast Melba, which is a good idea, whatever the meal may be. This can be of white or wholewheat bread, but it must be thin as a piece of paper and crisped to just the right degree. If you know the degree that is brittle, but not hard, you have the right consistency. It should be medium brown, rather than dark. The best-looking toast Melba is cut from a square loaf, and it looks better groomed if the crusts are cut off, although that is a point of refinement that isn't of great importance.

The trick is to put the toast in a very hot oven, and then keep a careful eye on its progress. Given this superior brand of toast, it will see you through to the end of the grandest dinner-party, if you like. Incidentally, when the house is not overstaffed with servants, there is the toast Melba that can be purchased in shops to fall back upon.

A substitute for this aristocratic toast is rusks, which are adapted to the soup course for any informal meal, and which are extremely good. These can be made of white or wholewheat bread, and it is usually simpler to buy them from your favourite bake shop.

If you limit the toast or rusks to the soup course, the rolls that follow should be—as always—the simplest variety. In most large houses, you find the soft ones

with shiny tops, either pointed or long finger rolls (both of these are shown in the assortment of rolls from Slama's displayed on page 116), and most good cooks will tell you frankly that that is because they are the simplest ones to make. In many kitchens, they are made with wholewheat flour, a thoughtful precaution that the hostess takes in behalf of her guests—and herself!

At lunch time, rolls take greater liberties, and, while they are never fancy, they can be amusing in shape. Sometimes, they are of wholewheat, shaped like miniature loaves of bread, or small crusty club rolls (like baby dinner rolls), or the round rolls with the indented centres, or pocket-book rolls, such as those shown on the bread-board on page 116. These have been laid out on a bread-board for convenience in showing them, and they all come from Slama's in New York. Incidentally, if you have any pet preferences of your own that can't be carried out conveniently in your own kitchen, this shop will make things to order for you.

If luncheon is really informal, nothing is more perfect than plain graham or wholewheat bread, with a good coarse grain, cut in generous slices. You almost always see this kind at lunch in the country, complete with crust, in the manner

shown on page 116. A recipe for wholewheat bread appears on the page 118.

Finally, one of the smartest things that you can do in this matter of bread and butter is to serve it in paper-thin slices at tea-time. Foreigners wail and cry about not being able to find this in America, and the hostess who makes a specialty of it at her tea-table will find it devoured to the last crumb, while sandwiches and cakes remain like wall-flowers on their plates. It is well to have both brown and white bread for this, and both should have the kind of thinness that you can "see the knife through."

Let there be no complaint as to the difficulty of cutting such slices, for you can purchase a gadget which will measure your slices down to the merest sliver and which has a very special slicing knife. This also keeps slices of any thickness uniform, and can be purchased from Lewis and Conger. For the tea-time bread and butter, the knife should have a murderous sharpness, and every good cook knows that the butter should be at "room temperature" to spread evenly without tearing the bread.

Toast and bread can always be passed on dinner-sized plates, and, if you have Graham or wholewheat bread, you will want some sort of pottery plate for it. But a silver (Continued on page 116)



LEON DE VOS

GOOD FORM IN BUTTER

AUTUMN SHOES

A more complicated matter



- At the upper left is an American version of the famous monk shoe—a very smart sports model made, surprisingly, of calfskin used wrong side out. The simple lines and solid leather heel are good; Julius Grossman
- The lower shoe in the circle will be perfect with the new wool frocks and suits. It combines pin-seal with calfskin and has a tailored look; from Shoecraft

- Fine black suède is stepping into the front ranks of fashion, in shoes like the pump at the top of the three-tiered square. It has the new high-cut line and is piped with gun-metal kid; from Saks-Fifth Avenue
- Just below it is a T-strap shoe for afternoon, of suède and patent leather with a concealed elastic that obviates the need of fastening; Nancy Haggerty



High on the instep

- For formal daytime wear, nothing could be smarter than black suède, cut high and piped with patent leather. The one-strap shoe at the top of the lowest square is a good example; Nancy Haggerty
- The shoe at the lower right is the most becoming type of Oxford—with only three eyelets. A stitched line trims this reindeer model; Saks-Fifth Avenue

- Evening slippers are growing more and more elaborate and are almost as spectacularly new as daytime hats! The top slipper at the right has new elegance, with its black velvet, gold kid, and T-strap; I. Miller
- Below it, at the right, is a gold kid sandal that bares the toes—in the fashion now so much in favour with the smartest women seen at Paris parties; from I. Miller



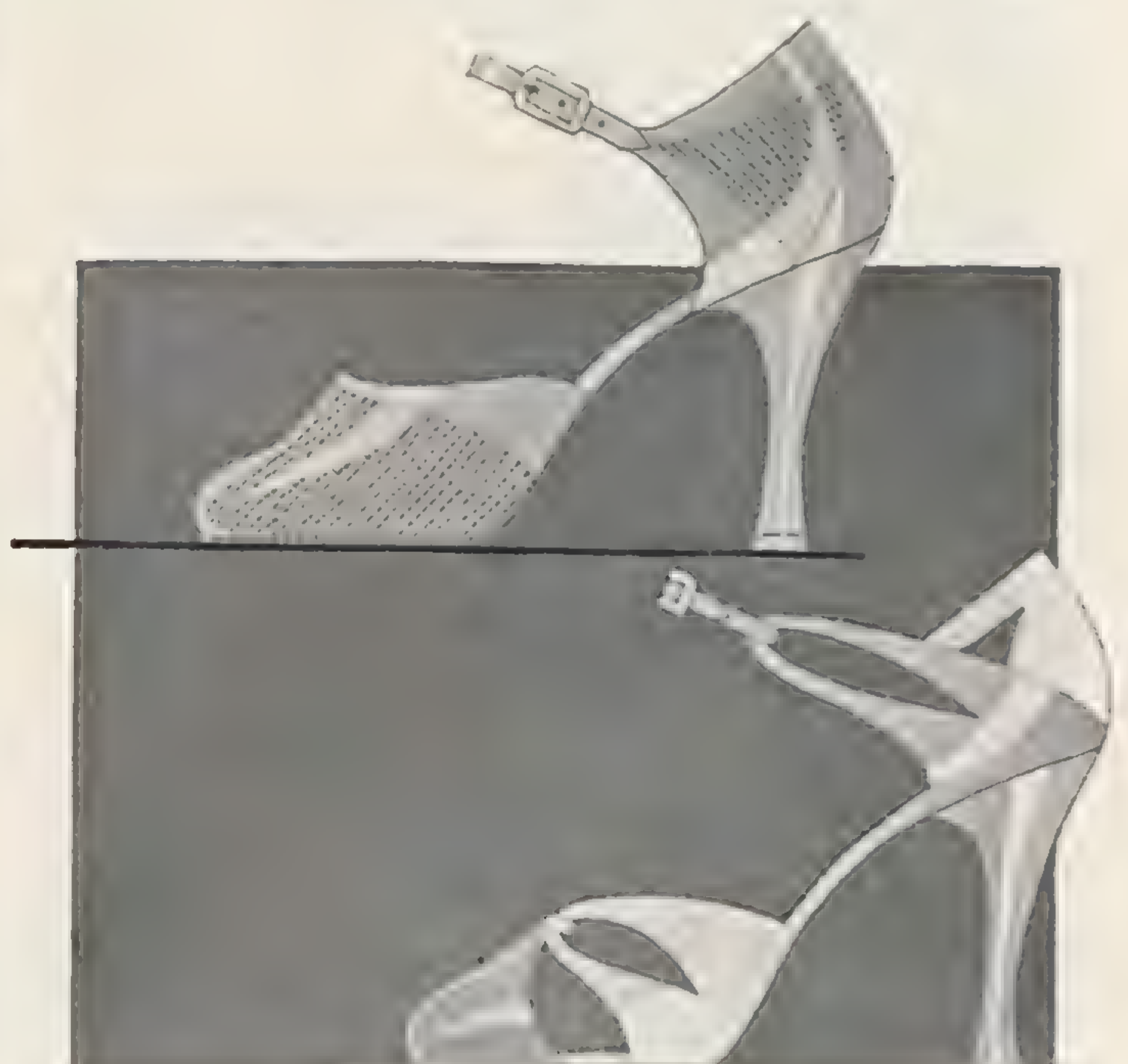
Cut out on the toes

- The top slipper in the middle square above is one of those indispensable shoes that can accompany almost any evening frock. It is made of gold-and-silver brocade with one of the small patterns now so smart; I. Miller
- Below it is a model more cut-out than slipper. It combines satin and brocade and has crossed straps that are very graceful and a heel like a tiny stilt; I. Miller



- Every wardrobe needs one pair of slippers for informal evenings—like the satin pumps, trimmed with gold kid, at the top of the square above; Delman
- The sandal at the bottom of the same square amounts to less than nothing in material, but has quantities of chic. What little satin there is, is piped with crêpe and kid, and the wearer's toes show through; Delman

- At the right is a very new slipper of silver mesh super-imposed on silvery satin. It is very open between toe and strap, as all good slippers are; Bonwit Teller
- At the lower right is still another much-cut-out sandal—scarcely more than a matter of a few well-placed straps. It combines satin and crêpe and is charming in a shade to match the dress; from Bonwit Teller



TIPS ON THE SHOP MARKET

By Shop-Hound

SHOP-HOUND is such an economical puppy that she likes to give you your money's worth. So the captions about the Shop-Hound pictures on these two pages are going to be left to speak for themselves, while Shop-Hound goes off to further and unillustrated fields.

- If you are one of the chosen few who own ancient chairs upholstered in genueyne antique tapestry, you probably don't like to see your treasure disintegrating before your eyes, do you? But that's what tapestry has a way of doing, after a couple of hundred years—disintegrating. Dropping to pieces. Rotting, if you must be outright. Herewith, find Shop-Hound's solution. Take it to the new repairing department at Diane Tate and Marian Hall, Inc., presided over by one Mrs. Darragh Park, and have it put into condition, thoroughly and invisibly, as it will be done there. This department will copy your priceless bits of tapestry, needle-point, and what not, exactly, in a hurry, and not too expensively. You ladies who have been counting on finishing your own personal copy of the seat of great-grandmother's chair somewhere about fifty years from now, come Michaelmas, should appreciate this manifestation of the Age of Speed we live in. Or if, having accomplished one chair seat, you long for seven more just like it, this is the place to have the miracle accomplished.

- Ladies are always starting smart little shops around this town. Then, for emotional, social, or financial reasons, the shops close, after a year or two of "My dear, I've got the most amusing job." They come and go, but one shop started by a lady goes on forever, like Tennyson's over-quoted brook. This, need I tell you, is the Sports Shop, of which Mrs. Dewing is the spiritual head. Don't let the shop's name fool you, either. You can buy clothes there for every hour of the day and night. But it started as a shop for sports clothes in a day when there were hardly any shops that really knew what the expression meant. Mrs. Dewing's exquisite taste and knowledge of what it's all about has made the shop what it is for, lo, these several years. The news about it is that Mrs. Dewing has announced the opening of a new ready-to-wear department. Hitherto, all her

- Vogue's Shop-Hound practically spends her life snooping about the shops. If you need information or advice, address Vogue's Shop-Hound, 420 Lexington Avenue, New York City (and please enclose a stamp.)



things have been made to order. But, now, you will be able to get things right away that are up to the Sports Shop Standard, and that is Something.

- The lady who is responsible for the hats at Yvonne Ganne being what they are, which is devastatingly smart, if I may coin a phrase, is Mrs. R. B. Potts. Almost as I sit here, torturing myself over the typewriter in order that you may have your Tips on the S. M., Mrs. Potts is bringing from Paris new hats for her shop. But the big news is that she is going to buy clothes for the Brick Shop, too. All I can say is, that with the new clothes what they are, and Mrs. Potts what *she* is, and the results of her buying genius appearing in *two* shops, nobody who reads this column has any excuse for not being smart this season.

- Wool gathering is going to be just about the smartest you can do, this autumn. Just keep thinking "Wool, wool, wool," as you go about your autumn shopping, and you'll find that this form of Couéism (Continued on page 110)

Have you any wool?



- Here (left) is a suit that will serve almost any use we can think of (before 6 P.M.). It's made of black wool with a border of Persian lamb, and more of the fur runs down the yellow-beige scarf, while embroidery imitates fur on the yellow-beige blouse. The armholes give a nice big-at-the-top look; Hollander
- Woollen so sheer that it can be accordion pleated and still look slender is new. It is used, in green, for the second dress at the left, with flattering pleating at the neck-line; Bergdorf Goodman
- Another thin woollen makes the dress at the left—in a yellow-green that is one of the best greens of the season. The dress has wide armholes, a bow, and a red leather belt; from Bonwit Teller



- That smart costume at the left on the opposite page has one of the new three-quarters-length fur coats. It is made of black lapin and worn over a red woollen frock with a tunic of thin angora-like wool and a heavier wool skirt. Note the wide-below-the-elbowsleeves; Jay-Thorpe
- Another woollen dress (middle on opposite page) looks like a coat, but doesn't open. It, too, has wide-below-the-elbow sleeves, and you'll look far to find smarter colours—a black frock and a collar of red, white, and black faille; Atkins
- Under the chic little jacket with its leopard-lapin scarf and cuffs (right on the opposite page), there's a chic frock with a green wool top and a black wool peplum and skirt; Bruck Weiss

- You can't have too much fur on your suit, this winter. The engaging three-piece suit at the right has a jacket with its whole top made of black lapin, a peplum made of wool, and a big fur button for a fastening. The wide sleeves are narrow at the wrist, emphasizing that new small-waisted look. There's a pale pink crêpe blouse with diagonal shirring under the jacket; from Russek's
- For all the autumn days when it's not really cold, the dress and jacket at the extreme right make a perfect costume. Green woollen is the fabric, and the dress has short sleeves, patch pockets, and a top of wool with a fine novelty weave. The collarless jacket has a tied neck-line, and a belt holds it in place; Benèl



Outfitting the children for winter on a limited income

- The girl and boy at the left keep up the family resemblance in pink linen trimmed in white; under \$9; Saks-Fifth Avenue
- Brother's suit bears out the relationship in the blouse only, for shorts finish his linen suit; under \$9 from Saks-Fifth Avenue
- There's a dash of bitter-sweet edging the white collar and on the front of this navy-blue wooldress (left); less than \$13; from Best
- Below (left) is a party dress for an eight-year-old—pink crêpe de Chine with a blue yoke and hem; about \$17; Bonwit Teller
- A dress to turn any four-year-old's pretty head—baby-blue handkerchief linen, with a white yoke and sash; under \$11; Altman
- When brother and sister go to the same party, the pink linen suit and dress shown below would be very chic; suit under \$8; Best
- Like the turrets on a fairy castle are the blue appliques on brother's blouse and sister's dress; dress under \$8; from Best
- Ravishing enough for a party is this dress (below), of dotted Swiss with pink linen appliqué; under \$15; from Saks-Fifth Avenue



MESEROLE

The British-American practice of simplicity



• Red—when you are six—is the world's most exciting shade, and here is a coat of rust-red bouclé wool, trimmed with beaver; under \$30; Bonwit Teller

• Very, very British is the four-year-old (second from left) in her English walking coat of Harris tweed, with a brown velvet collar; under \$20; Bonwit Teller

• A school dress that follows all the golden rules of simplicity (above, third from left). Linen collar and cuffs brighten the brown wool dress; under \$16; Altman

• Grey krimmer around the neck and wrists—a luscious shade of red wool for the coat, epaulets—who could ask more of a winter coat? About \$30; Best

• Green bouclé is the chic fabric of this coat with a smart high beaver collar (second from right, above). The pockets are unusual; under \$40; Bonwit Teller

• Nice when ploughing through reading, and 'riting, and 'rithmetic—this striped red-and-black jersey model with linen trimming; under \$8; Saks-Fifth Avenue

• Being a twin is fun when you have suits like these at the right. Green-and-white wool jersey tops and green shorts or skirt; under \$3 each; Saks-Fifth Avenue

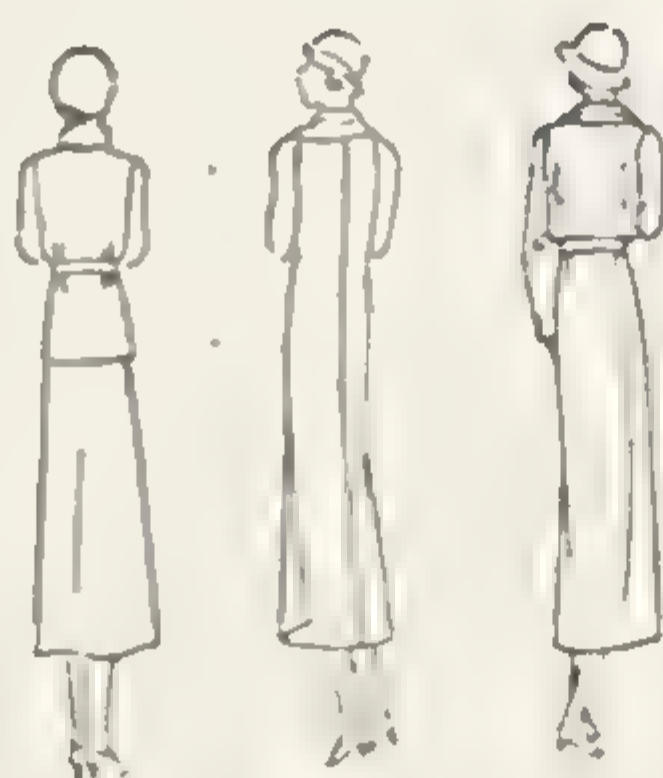
• More British simplicity—this Scotch outfit including a red wool sweater, a plaid wool skirt, and a gay Highlander cap; sweater, under \$6; skirt, under \$13; Best



Soft fabrics and fur trimmings

augur a luxurious mode

DESIGNS FOR
PRACTICAL
DRESSMAKING



5777

5779

S3525

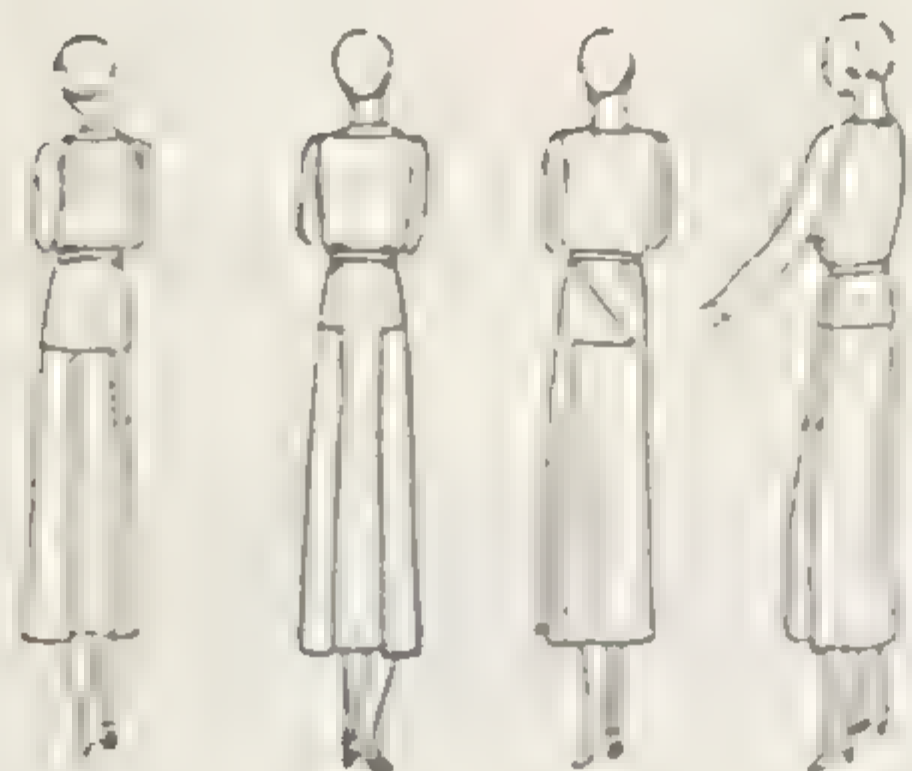


5772

5774

5772

5775



SUIT No. 5777—Velvet suits will have great chic, this winter, with their air of elegance. This Cheney's Lyons type velvet has a fitted jacket that may button or open in lapels. Designed for sizes 14 to 20; 32 to 38

COAT No. 5779—There's a very new look about this fitted coat of wool velvet from Forstmann. A wide extension band edges the front, and the collar wraps around the neck and buttons. Designed for sizes 34 to 48

COAT No. S3525—Here is a splendid way to make use of an old fur coat—in an encrusted bolero on this smart broadcloth coat. The shawl collar is faced with more of the fur. Designed for sizes 32 to 40

ENSEMBLE No. 5772—The two sketches at the extreme left show this suède cloth ensemble, with and without the collarless jacket. The one-piece frock has a plastron front. Designed for sizes 14 to 20; 32 to 38

FROCK No. 5774—One of the new sheer woollens fashions this frock with a blouse section in bolero effect buttoned to the right side. The flared skirt section has novel seaming. Designed for sizes 14 to 20; 32 to 38

FROCK No. 5775—This "easy-to-make" dress of satin is in two pieces. The blouse has the new large armholes, a side closing, and may or may not be trimmed with fur. The skirt wraps deeply. Designed for sizes 14 to 20

A famous soup
of old Colonial days

Philadelphia

PEPPER POT!



Enjoying the warmth of the famous Franklin Stove,
invented by Benjamin Franklin in Philadelphia—1742

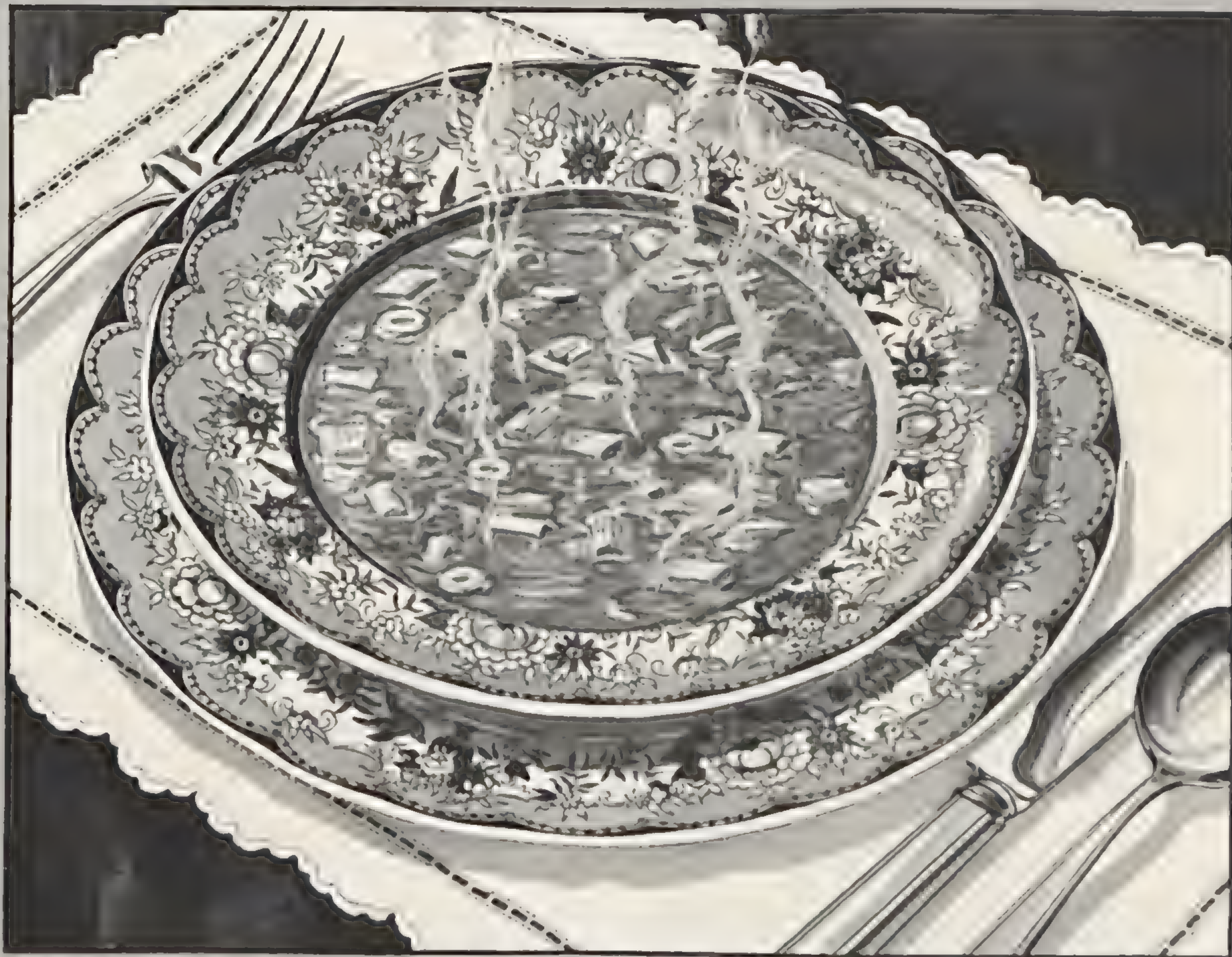
What a real discovery in savor and flavor was Philadelphia Pepper Pot, that favorite soup of the early Colonial era. Something of stout pioneer character and strength is in this famous early American soup, as original in its fine simplicity as Independence Hall itself.

You can't help enjoying its hearty, substantial qualities, blended to perfection by Campbell's special Pepper Pot cook from a favorite old Colonial recipe. To a rich, smooth stock of definite authority are added diced

potatoes and carrots, tender morsels of delicious meat and wholesome macaroni dumplings. And the seasoning whence its name—ground whole black peppercorns in combination with those fragrant old pot-herbs; marjoram, savory thyme, fresh parsley and sweet pimientos.

Here's a soup to delight the most robust appetite, yet of a delicacy and savor to entrance the most critical. Such a soup as men delight in, one your appetite gladly remembers. Serve it—again and again.

LOOK FOR THE RED-AND-WHITE LABEL



A Man's Soup



11 cents a can

Also made in our Canadian Kitchens at New Toronto, Ontario

DESIGNS FOR
PRACTICAL
DRESSMAKING

S3528

S3527

5778

S3526

**The note of elegance grows in
afternoon and evening frocks**

HOSTESS GOWN No. S3528
This graceful gown of georgette crêpe features wing sleeves, crossed sections, and a very short train. Designed for sizes 32 to 42

EVENING FROCK No. S3527
Long pleated panels give distinction to this semi-sheer crêpe frock. A collar starts from shoulder-straps. Designed for sizes 32 to 42

FROCK No. 5778—This dinner or evening frock of transparent velvet has cap sleeves, a lace yoke in back, and a scalloped hem. Designed for sizes 32 to 42

FROCK No. S3526—Canton crêpe fashions this frock, with a draped collar in one with the front. The fur on the peplum is optional. Designed for sizes 32 to 42

ENSEMBLE No. 5776—Sheer woollen and satin combine in this jacket and the faggoted frock. The jacket is collarless with jabot lapels. Designed for sizes 32 to 42

ENSEMBLE No. 5776—The satin frock is joined at the seams with faggoting. The yoke continues in a pointed line and ties. Designed for sizes 32 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 148

SHALIMAR POWDER

DRAWS THE WORLD OF ELEGANCE
TO GUERLAIN'S DOOR



In Paris, would you not go to Guerlain for perfumes, as do the women of beauty and rank of all Europe? . . . And in the Guerlain shop, would you not expect to see the loveliest women of many nations choosing among the creations of Guerlain? For generations, indeed, it has been their custom to visit Guerlain in person . . . So why do you not hasten to try Guerlain's new achievement, Shalimar Powder? It is scented with the famous Shalimar. It is a success in Paris; it is fast becoming the powder of the elegants everywhere . . . Guerlain meant this Shalimar Powder to give the skin an effect of surreale loveliness. And his patrons say that it does, indeed. They say, too, that the blending of its tints is inspired. That its texture is fine to the impalpable . . . And that it is a transport to a higher charm than ever has been known. Guerlain gives it to her who is exquisite . . . the world over. He gives it to you.

Shalimar Powder \$2 . . . Five Shades

Shalimar Perfume \$25 and \$12.50

SHALIMAR POWDER • GUERLAIN

PARFUMEUR
PARIS



Stein & Blaine
INC.

The sheer beauty of the Stein & Blaine mode may lead some women to the conclusion that it is expensive . . . we invite you to come and be disillusioned!

FURS — MODES

13 and 15 West 57th Street, New York



H. I. WILLIAMS

These amusing animals from the Soapy Circus have gay play-block boxes. There is also an alphabet in soap; by the Kerk-Guild; Lord and Taylor

ON HER DRESSING-TABLE

FEW things in the world are more troublesome than oily hair. It never looks at its best; it won't hold a wave—every one whose hair has this tendency knows its categories of woes all too well. Furthermore, if you follow your natural inclination and shampoo it continually, this only aggravates the condition. Now, as if in answer to a prayer of the oily headed, comes a preparation known as Oyloff, which cleanses the hair of dirt and oil by the simple means of putting on the liquid and brushing it off again. Far from intensifying the oily condition, it acts as a tonic, helps to normalize the scalp, and leaves the hair soft and smooth. Furthermore, it accomplishes all these things without causing your wave to vanish, nor does it create any unruly after-shampoo effect, but leaves the hair pliable as well as oil-less. Oyloff is simple to apply—follow the directions that accompany it and avoid using too much, as only a little is required. It can be purchased in smart looking bottles each of which will provide you with three or more shampoos, in shops throughout the country.

If your skin bears the marks of summer exposure, Madame Jaquet has an excellent first aid for it in her Eau de Josephine. This is a soothing milky lotion that is a sort of all-purpose preparation, since it may be used as a powder base (it dries on the skin without a trace of stickiness), as a hand lotion, and as an after-bathing lotion, to soften the skin of the whole body. It is an excellent liquid to help over the period when your tan is fading away, and also it is helpful in conjunction with any bleaching preparations you may be using, since these are sure to prove drying, and the Eau de Josephine helps the natural oils to function properly.

It seems miraculous that fifteen minutes of exercise three times a week could refresh you, rejuvenate you, and reduce you—if necessary. But they do. Mr. Bedrosian of the Gary Health Studios on Madison Avenue can give all the proof needed. The success of his carefully supervised and intelli-

gent exercises lies in the fact that these correct the digestive processes, thereby establishing proper assimilation and elimination of food. With the strengthening of the abdominal muscles, the digestive organs are supported and kept in their correct positions with the most beneficial results on your health, your figure, your complexion, and your nerves. No machines are used, and no over-exercise is allowed. The exercises are the most gentle, relaxing ones you could imagine or wish for—really enjoyable to perform. Your muscles are carefully watched so that they do not become tense, since the tenseness of too energetic exercise results in a distressing lameness the next day. As you exercise, you feel your posture improving, which is just as it should be. When the fifteen minutes are up, you are given a relaxing warm shower, followed by an invigorating cold shower, and then you are thoroughly and skilfully massaged.

Throughout the entire treatment you have the confident feeling that your own particular problems—no matter how complicated they may be—are being carefully attended to, since the head of this establishment has, for over twenty years, dealt with different kinds of physical and nervous cases and the calisthenics required for each case.

If you have never had the experience of having your head and profile and the sweep of your hair studied by one who knows what the perfect coiffure should be, how each strand of hair should fall to the best advantage, and just how much should be thinned out, you should undergo this very profitable experience without further delay. Mars and Charles on Fifty-Eighth Street will make you the object of their skilled scrutiny and will dress your hair as it should be and as you have always wished it to be. If you are in need of a permanent wave, these hairdressers will be able to make your hair curl as naturally as if you had had ringlets all your life. The secret of such a triumph lies in (Continued on page 114)

Mrs. Morgan Belmont

Young and lovely, her frank good sense points the way to beauty for every woman



Belmont Park, the famous race course on Long Island

YOU catch a glimpse of her over intent masculine shoulders, at Belmont Park races, at country house parties in Long Island or Westchester, dancing at exclusive New York night clubs.

Yet she is as popular with women as with men — young Mrs. Morgan Belmont, with her lovely laughing eyes, her red-gold hair, her dazzlingly fair complexion. To a host of friends she is "Maggie."

Beauty . . . and brains! The gay wit that sparkles in her ready repartee is kin to the unerring taste that guides her striking individuality in dress. And to the forthright good sense with which she eschews fads and frills of beauty care and will have nothing but the simplest care for her skin.

"WHAT needless extravagance," Mrs. Belmont frankly exclaims, "to clutter one's dressing table with complicated beauty preparations!"

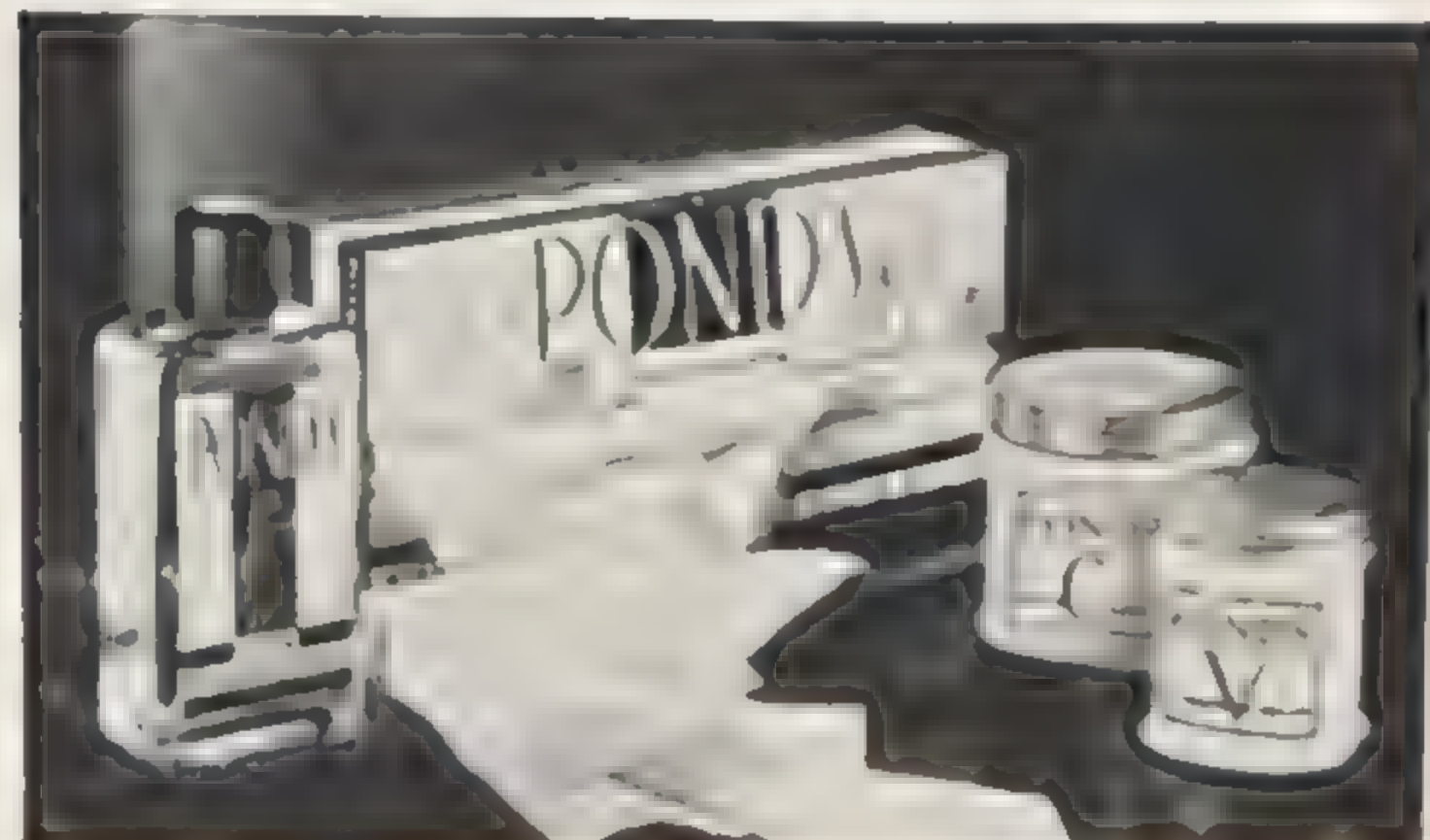
"The simple Pond's Method will keep one's skin fresh and clear in less time, at less cost."

Follow its four steps, and you'll agree:

- 1—Amplify apply Pond's Cold Cream for pore-deep cleansing, several times daily, always after exposure. Let the fine oils sink into the pores and float all the clogged dirt, powder and make-up to the surface. At bedtime, never fail to repeat this all-important cleansing to remove the day's accumulation of dust and grime.
- 2—Wipe away with Pond's Cleansing Tissues, better because softer, more absorbent. White or peach.
- 3—With Pond's Skin Freshener pat cleansed skin briskly to brace and tone, banish oiliness, close and refine pores, promote a lovely natural color.
- 4—Smooth on Pond's Vanishing Cream always before you powder, to make the powder go on more evenly and last longer. This disguises any little blemishes in your skin and gives a smooth and velvety finish. Use this exquisite Vanishing Cream not only on your face but wherever you powder—neck, shoulders, arms. And it is marvelous to keep your hands soft and white!



MRS. MORGAN BELMONT of New York is the beautiful and brilliant wife of a son of the late August Belmont. "For practical home beauty care," she says, "Pond's Method carries off all honors" . . . See Pond's four famous preparations for the exquisite care of the skin, at right.



Tune in on Pond's program every Friday evening 9:30 P.M., E.D.S.T. Leo Reisman and his Orchestra. W.E.A.F. and N.B.C. Network.

SEND 10¢ FOR POND'S FOUR PREPARATIONS
POND'S EXTRACT COMPANY, DEPT. W 110 HUDSON STREET, NEW YORK CITY
NAME _____ STREET _____
CITY _____ STATE _____
Copyright, 1931, Pond's Extract Company



The "NEW MOON" by Maiden Form tells its own fashion story

With the eyes of fashion centered above the waist, we stress the significance of this revolutionary new Maiden Form uplift whose practically *seamless* pockets sculpture the bust in a smooth natural curve. So flawless is the "New Moon's" moulding that it is invisible beneath the closest fitting, sheerest textured frocks. Shown in luxurious tea-rose lace (also available in net), the "New Moon" is only one among many equally lovely new Maiden Form uplifts for every figure type. The lingerie-like girdle shown is of supple peach batiste—one of Maiden Form's incomparable collection of girdles (and garter belts) designed to give slim elegance to waist, abdomen and hips. Sold at dealers everywhere.

If your dealer does not have Maiden Form, send his name and receive our booklet from which you can order direct.

MAIDEN FORM BRASSIERE CO., INC., 245-V FIFTH AVENUE, NEW YORK

"There's a Maiden Form Foundation for Every Type of Figure"

The **Maiden Form**
BRASSIERE
GIRDLES • GARTER BELTS

Look for Maiden Form Registered Trade Mark Label which identifies genuine Maiden Form garments

SEVERAL WARDROBE NECESSITIES FOR THE YOUNGER SET



COMBINATION No. 3201
This bloomer combination is of nainsook. Designed for sizes 2, 4, 6

NIGHTGOWN No. 3200
Of nainsook; sleeves optional. Designed for sizes 6 months; 1 and 2 years

BLOOMER SUIT No. 3202
Cotton broadcloth middie; serge bloomers. Designed for sizes 6 to 14 years

BLOUSE No. 3173 SHORTS 3203—The blouse is of jersey; shorts of flannel. Designed for sizes 6 to 11



FROCK No. 3144—Ruffles and shirring trim this handkerchief linen frock. Designed for sizes 2 to 8

FROCK No. 3161—This party dress of triple chiffon has a smart collar. Designed for sizes 8 to 11

DESIGNS FOR PRACTICAL DRESSMAKING



by Bergdorf Goodman

BERGDORF
GOODMAN

ON THE PLAZA...FIFTH AVENUE AT FIFTY-EIGHTH STREET...NEW YORK



DETAILS OF THE INCOMING MODE



MARGATE
SPORTS WEAR

JUNIPER . . . a new Margate frock in tune with autumn days. Of sheer, fine wool, trimmed with the flattering new golden fur, barunduki. It comes in the leaf colors . . . emerald, Spanish tile, brown . . . or in royal blue. Only \$39.50 at Saks—Fifth Avenue, New York and other smart shops.

Address inquiries

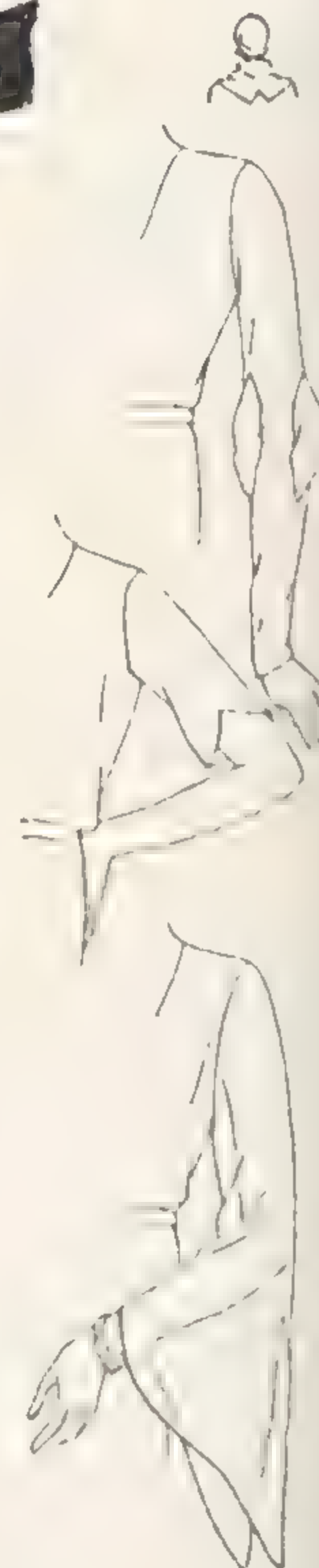
David H. Lowenthal & Co., Inc., 550 Seventh Avenue, New York, N. Y.



COLLAR AND CUFF SET No. 5745—Two new coat collars—one with cuffs—are included in this set. One is a wide shawl collar with a high neck roll and low drapery; the other, a shawl collar with a very smart upstanding line. Designed for small, medium, and large



SLEEVE SET No. 5746—Six new sleeves are included in this set: a seven-eighths length flowing model; a flare below the elbow; a flowing sleeve, pointed; a long sleeve with puffs at elbow; a short sleeve; and a flowing model slashed to the elbow. Designed in sizes 11 to 14 inches



PYJAMA No. 5780—Two views are shown of this cotton or silk model. Designed for sizes 14 to 20

NURSE'S UNIFORM No. 5782—Sateen dress and organdie apron. Designed for sizes 32 to 44

PETTICOAT No. 5781—This wrapped model is of crêpe de Chine. It is designed for sizes 26-36

DESIGNS FOR PRACTICAL DRESSMAKING



AT NIGHT—1. Cleanse with Rose Leaf Cleansing Cream. 2. Remove cream with pad of cotton saturated with Skin Freshener. 3. Then mix a few drops of Smoothskin Oil with Nourishing Cream and leave the mixture on the face and throat for five minutes, removing any cream that has not been absorbed with a soft cloth or tissues.

IN THE MORNING — 1. Cleanse the face with Rose Leaf Cleansing Cream. 2. Remove the cream with a pad of absorbent cotton saturated with Primrose House Skin Freshener. This tones the pores and gives a smooth basis for make-up. 3. Apply make-up—Pomegranate Rouge, and Primrose Chiffon Powder selected to match your skin tone.

Are you, too, committing complexion suicide?

You wouldn't deliberately try to ruin your complexion . . . yet that is exactly what thousands of women are doing to day . . . *without knowing it!*

You too may be actually aging your skin . . . making yourself look older, because the preparations that were best for your skin a few years ago may be the most harmful now.

Ten years ago most skins were oily . . . today most skins are dry . . . the inevitable result of reducing diets, eliminating fatty foods, motor-ing, steam heated houses, long hours exposed to sun and wind, and the swift pace of modern living.

You may not even realize your skin has become dry. Yet you yourself may be hastening the coming of old age by using preparations designed for an oily skin on a dry skin!

Don't go on forcing your skin to get along on half-rations. Feed it . . . give it oil and nourishing cream. Change your beauty preparations to conform to your new skin needs. Give your complexion a chance to stay healthy and alive . . . young looking!

It's easy to do. Primrose House, one of the first to realize that modern habits of living are making skins dry, has developed a special treat-ment . . . delightful, soothing balsams, fragrant oils and creams!

*Try the special dry skin treatment given above.
Watch your skin respond.*

There's nothing complicated about the Primrose House Dry Skin Treatment . . . it's simple and logical and takes so little time that even the busiest women can easily follow it. And it's so moderate in cost that no one need do without it.

To make it easier for you to try this Dry Skin Treatment, Primrose House has made up an Introductory Package, containing all the prepa-rations necessary . . . Rose Leaf Cleansing Cream . . . Skin Freshener . . . Nourishing Cream . . . Smoothskin Oil . . . Pomegranate Rouge and Chiffon Powder. This miniature set can be had at any of the better drug or department stores for \$1.00, or send \$1.00 to Primrose House Salon, 595 Fifth Avenue, New York City.

Primrose House

HERE DWELLS YOUTH



The Follmer, Clogg pictured here is Princess Pat. It brings the vogue for regimental stripes to the tailored costume, with a discreet color bar on silk and handle. (Bag by Stone & Cropper; gloves by Meyers.)

FOLLMER, CLOGG

BRING STYLE TO UMBRELLAS!

NO other makers have combated rainy-day drowsiness on so grand a scale as Follmer, Clogg. By designing and weaving *every inch* of their matchless silks...by maintaining a fashion bureau to determine what's what in style trends...by putting honest workmanship above cheap tawdriness, Follmer, Clogg have

changed the umbrella from the nondescript utility item of yesterday into the *fashion necessity* of today.

AT LEADING STORES EVERYWHERE for men, women, and children. Women's models illustrated range from \$5 to \$10. Ask for Follmer, Clogg umbrellas by name. Look for "F.C." on the button, or the full name on the rib. Should you fail to find these umbrellas, write Follmer, Clogg & Co., 252 West King St., Lancaster, Pa. Other offices: New York, Philadelphia, San Francisco.

SUGGESTIONS FOR YOUR UMBRELLA WARDROBE

Choose your Umbrella to harmonize with your costume

FOR DRESS WEAR

WALDORF, with richly textured herringbone motif, goes beautifully with the new coats and suits of velvety woolens.

FOR SPORTS WEAR

ROULETTE, with pin-striped silk and coordinated handle, is the correct running-mate for the tweed suit or sports coat.

FOR TAILORED WEAR

REGAL is Follmer, Clogg's "union" silk—a mixture of pure-dye silk and long-staple cotton made to outwear most silks on the market. In both men's and women's models.

FOR THE SUITCASE

ON TOUR is short enough to fit in standard luggage. A chain crowns the checkered design of silk and handle.

FOR THE MOTOR

FOLLMER MOTOR comes in leatherette or fabric case, which straps to the robe-rail of your car. Talon slide fastener.



FOLLMER, CLOGG UMBRELLAS

All genuine have F. C. on the button, or Follmer, Clogg on the rib.

TIPS ON THE SHOP MARKET

(Continued from page 96)

will make you extremely well-dressed. For instance, try dropping into Kargère's, and see if something nice doesn't come of it. It might be a couple of dresses I saw there, one of them terribly simple, made of a loose, woven wool in a black, white, and bright dark blue plaid, with a patent leather belt, and the other made of soft lacy dark blue wool with a little white collar that ties and is crocheted out of babyish white wool like the shawl on a stage grandmother. Then, there are lots of the most appetizing little soft sweaters, like dabs of different coloured ices. One was knitted loosely in dusty-pink. Another was in pistachio colour with a yoke and scarf in white, another in chartreuse and dark brown. One was crocheted in dark green, with a yoke and deep cuffs in cream colour, both yoke and cuffs edged with a crochet ruffle. A number of them are crocheted of such thin wool that they look like lace, and these cost around \$45. One of the sweetest was in graded stripes of orange and had a little round collar about two inches wide. These are the sort of sweater that nips around your waist, has a demure neck, and for the most part has silly little sleeves. And, as you, I hope, know, everything at Kargère's is made in France. Wool, wool, wool.

• You girls who have fun ripping a stocking to pieces once a run has started would enjoy owning a pair of Adaptable Hose carried exclusively by Bonwit Teller. These have green stripes at the top, a few inches apart, and you can shorten the stocking to fit your own needs by cutting along the green line and then pulling until you have unravelled the edge and made a new picot. This is quite an invention in socks, and I would buy them just for the fun of cutting them up, even if they weren't very good stockings, which, as a matter of fact, they are.

• There is a lady on West Fifty-Fifth Street who will make to order the best brassières you could imagine. She makes them on you. You can have them of satin or of a smooth linen, but, aside from the fact that they are extremely well and attractively made, they are extremely scientifically made, too, and are unofficially guaranteed by Shop-Hound to give you the best figure of which you are capable. In this year of Curves, ladies should pay attention to whether there is anything above, so to speak, the waist-line. Once, we worried only about having too much, but now we concern ourselves with having too little. A figure that is just right is what Miss Mabel Narr of West Fifty-Fifth Street is for.

• Best has a child's shoe made of plain brown leather with flat heels, that fastens with a Talon fastener, instead of with buttons or lacings. How nice, you might say a little blankly, turning to another page. But if you do, you are missing something very scientific. Because that Talon fastener on a child's shoe is extremely educational, or so they tell me. You see, the child is supposed to be able to fasten up his shoes using it, practically from birth. Only one thing frightens me. Suppose

your child still couldn't fasten up his shoes, even with the Talon fastener? Then, of course, you would be convinced that your child was an idiot. And how exasperating *that* would be.

• I told you once about Olga Tritt, the lady who makes jewellery up out of her head, and extremely nice jewellery, too. I went around to see her again, and she has some new things that are quite thrilling. She has some jade dyed red, which is in irregular uncut beads strung in different ways. One, a necklace with rondels of yellow crystal, one with small amethyst beads, one with black beads and small fresh-water pearls. There are some beautiful jade beads the colour of bluish moss, strung into long chains. A reconstructed ruby is set in a ring of yellow ivory, giving an extraordinary, but pleasing effect, and another ring is cut whole out of a lump of amethyst. A brooch of jade has a fat cluster of uncut rubies. One of the most charming and wearable pieces is a shortish necklace of sapphire beads and pearls, slightly graduated, simple, and the sort of thing you might shower upon a maiden but lately graduated from one of our academies of learning. Besides these, there are any number of beautiful antique diamond earrings, the original kind that antique paste simulated, and old rings set with dark, ancient diamonds. From too much love of sparklers, from emeralds set free, we thank with brief thanksgiving Olga Tritt, and I'm sorry I can't make it rhyme.

• There are other things to do chez Elizabeth Arden, besides having things put on your face and sitting around waiting for them to harden, if I may be permitted to tamper with Mr. Ogden Nash's deathless lyric. One of them is buying the enchanting lingerie that is lying around waiting to be bought. An off-white chiffon nightie with a fragile lace top and plumes made of satin appliqué upon the front is one of the things you can definitely see yourself in, and a pale pink chiffon nightie with narrow bands of lace inserted in such a way as to produce an alluring high-waisted Empire effect, is just another. There are many more. In the realm of panties, there are a number of lovely little crêpe and lace numbers which combine an artful cut with goot goots. One of them has the lace at the top, where you don't expect it, instead of around the bottom, where you do. Combinations are another thing well understood by the Arden master-mind. They are all fitted so as to produce the height of seductiveness with your figure inside them. Some of the best are of satin. The slips here are many of them made with a strap between the legs, like a teddy, so you don't need to wear both. One of these had a top section of finely tucked chiffon. Among the lounging pyjamas, I became particularly attached to a trio of bright green ones (they had no further relation to one another than their colour). One was of green satin and had a white satin top let into the pants by means of triangular application, and a chiffon coat. Another bright green satin (Continued on page 114)



Trust no substitute just because "it looks like Kotex"

Kotex protects comfortably, safely . . .
it is adjustable, shaped to fit, disposable

THE great value of Kotex . . . to women with high standards . . . is its absolute cleanliness. It's so much more than surface-clean. Kotex is made clean . . . by modern, sanitary methods, which eliminate any possibility of careless handling. Kotex is really, hygienically clean. Unfortunately, this care in making cannot be shown in any outward way. So thoughtless shoppers may be deceived, when offered a substitute that looks like Kotex. This resemblance proves nothing. It's easy to make a pad that looks like Kotex.

Demand genuine Kotex

When offered a substitute, demand more than surface likeness to Kotex. Ask how this substitute was made . . . where . . . by whom. Ask who guarantees its hygienic safety . . . its health protection.

Why should you take chances? You might save a few pennies . . . but the risk is not worth while. You know Kotex is safe. Hospitals use it—they bought over 10,000,000 pads last year—what stronger proof of Kotex superiority could you have?

Kotex protects your comfort in every way, as well as your health. It is made of laminated layers of Cellucotton (not cotton) absorbent wadding, a wonderful substance that absorbs scientifically away from the surface.

This special method of absorption leaves your protection dainty and comfortable far longer.

Wear it on either side

Another important thing: Kotex may be worn on either side with equal protection. There is no likelihood of getting it adjusted wrong—no possibility of embarrassment. Kotex is adjustable. Shaped to fit. Treated to deodorize. It is disposed of—so easily. That is the first of many reasons why millions of women have adopted this newer method.

And Kotex costs so little that there's no excuse for accepting makeshift substitutes.

Ask for Kotex at any drug, dry goods or department store. Sold singly in vending cabinets through West Disinfecting Co.

Kotex Company, Chicago.

KOTEX IS SAFE . . .

- 1 *Can be worn on either side* with equal comfort.
- 2 *The Kotex absorbent* is the identical material used by surgeons in 85% of the country's leading hospitals.
- 3 *Kotex is soft* . . . Not merely an apparent softness, that soon packs into chafing hardness. But a delicate, lasting softness.
- 4 *The Kotex filler* is far lighter and cooler than cotton, yet absorbs 5 times as much.
- 5 *Disposable*, instantly, completely.

The new Kotex Belt,

brings new ideals of sanitary comfort! Worn to fit by an entirely new patented process. Firm yet light; will not curl; perfect-fitting.

(U. S. Patent No. 1770741)

KOTEX

Sanitary Napkins



**THE NEW TELECHRON
TELALARM!**

Self-starting Telechron electric motor. No winding or oiling. Tickless. ACCURATE. Pleasant alarm bell. Illuminated dial. Non-tarnishing metal case. Just plug it in!

\$9.95

This dependable, self-starting electric alarm clock lights its own face and never needs winding!

TELALARM is NEW... and easily one of the most efficient devices ever invented for drumming drowsy mortals out of bed!

Put Telalarm in your bedroom. You'll never have to crawl out of the covers to make sure it's wound. Telalarm never needs winding!

You'll never lie awake on a restless night with a loud, tinny tick beating into your brain. Telalarm is as silent as moonlight!

You'll never need to stare through the darkness and guess at the time. Telalarm's dial is lighted by a tiny Mazda lamp that burns bright or dim as you wish it!

You'll never oversleep because you forgot to wind Telalarm. Once set for your rising hour, it awakens you pleasantly on time. It can be shut off with a flick of the finger.

You'll never complain again about an alarm clock disrupting the decorative effect of your room. Telalarm's handsome "Dura-silver-alloy" case is fresh and modern in design. It won't stain or tarnish! It mirrors its surroundings and becomes a part of any color scheme!

Telalarm is self-starting, too. Most other electric clocks stop at the briefest current interruption and must be started again by hand. Telalarm runs blithely on its way and wakes you next morning!

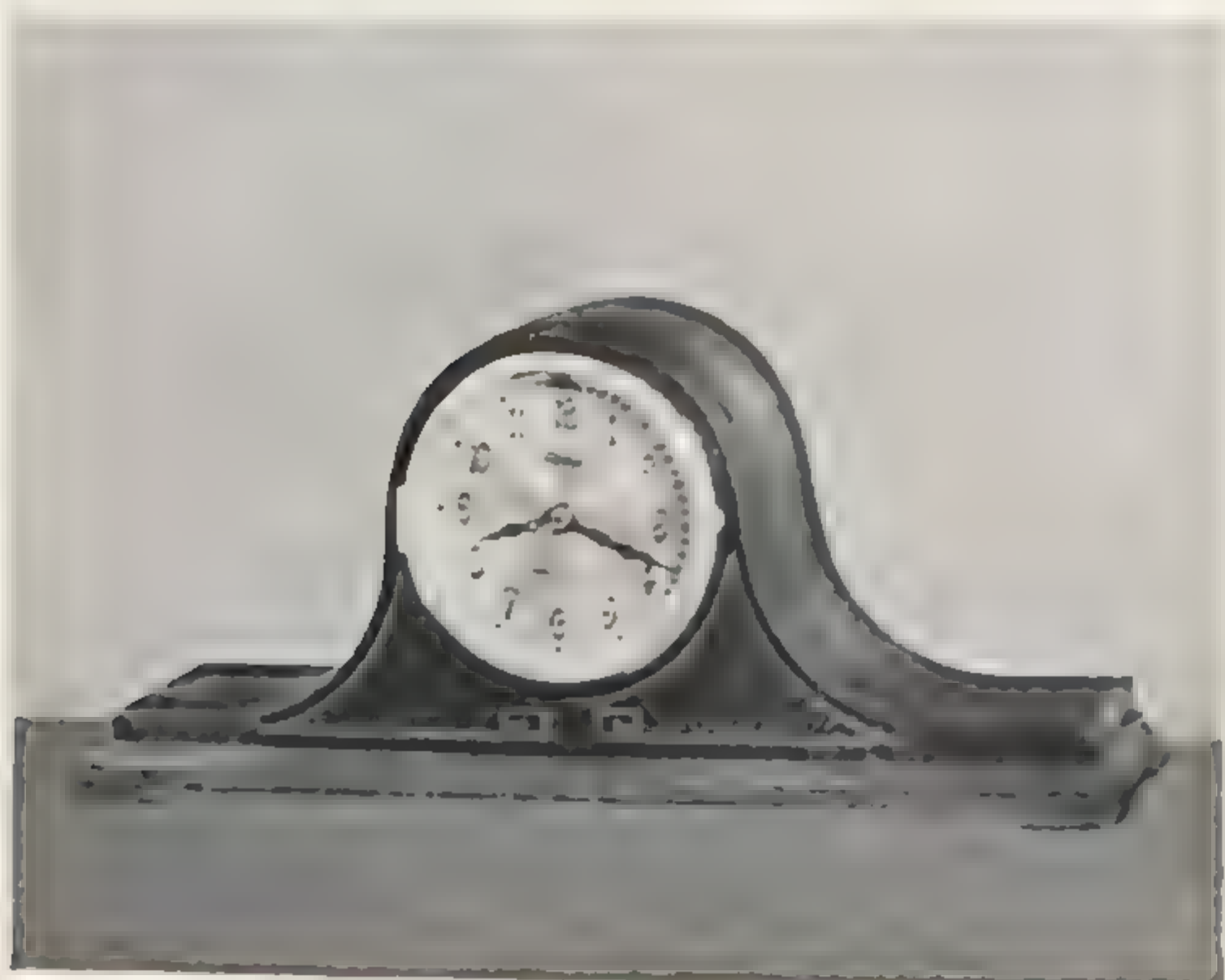
There are many other Telechron models, designed to direct your waking hours. For wall or mantel, desk or stair. For every room in the house. Some with mellow chimes and hour strikes. All built with beauty and precision.

Displayed by a Telechron dealer near you, listed in the classified telephone directory.

Telechron prices range reasonably from \$9.75 to \$55. The Revere Clock Company, of Cincinnati, Ohio, manufactures strike and chime clocks with Telechron motors, priced from \$22.75 to \$650.

Telechron is the trade-mark, registered in the United States Patent Office, of the Warren Telechron Company.

WARREN TELECHRON COMPANY
ASHLAND, MASSACHUSETTS
THE REVERE CLOCK COMPANY
CINCINNATI, OHIO



No. R-802—Mahogany case. Westminster chimes. \$39
Same pattern with hour and half-hour strike. \$30

Telechron

Registered U. S. Patent Office



Hostess—For the kitchen. Moulded case. Choice of white, green, ivory, orange, blue, yellow and black. \$9.75

Character, charm and quality in a woman's personal car

With its air of smartness, its charmingly appointed interiors, its ease of handling and its thorough dependability, the new Chevrolet Six is rightfully being regarded as a woman's first choice in personal transportation. Fisher Body craftsmen have styled and fitted this fine car with special regard for feminine preferences in appointments and equipment. Consequently, they have contributed beauty, convenience and comfort quite unusual in an inexpensive automobile. And Chevrolet engineers have done as much for the mechanical character of the car. Its performance is very smooth, quiet and free. It is a car of the utmost reliability. And its comfortable riding and driving qualities offer uncommon relaxation and relief. . . . Certainly this inexpensive automobile of character, charm and quality is an ideal woman's personal car.



New Chevrolet De Luxe Convertible Landau Phaeton

NEW CHEVROLET SIX

The Great American Value



Chevrolet prices range from \$175 to \$650, f. o. b. Flint, Michigan. Special equipment extra. Product of General Motors. Chevrolet Motor Company, Detroit, Michigan

"Sleep under the North Star"



NORTH STAR
BLANKETS . .
*vary in price
but never in
quality*

North Star . . . Wamsutta
North Star Blankets and Wamsutta Sheets are styled to meet the most fastidious demands of modern ensemble decoration. In quality and color they are unequaled.

© 1931, N. S. W. M. Co. . . Interior Decorations: Courtesy, Nancy McClelland, Inc.

BECAUSE North Star Blankets are the last word in blanket loveliness and worth, you must not think you cannot afford them, for there are North Star Blankets for every purse and for every type of bed.

Though they vary widely in price, they never vary in basic qualities—pure wool, pure dyes and those signs of perfect



craftsmanship which have distinguished North Star Blankets since the days of the Civil War.

One and all must be perfect. One and all must be so made as to reflect further lustre on a name that has come to be synonymous with the very highest achievements in blanket making.

NORTH STAR PUREST WOOL BLANKETS

*Send us
this Coupon*

North Star Woolen Mill Co., Minneapolis, Minn., Dept. G7

Please send, post prepaid, copy of your North Star Blanket and Wamsutta Sheet Catalogue in Color.

NAME _____

STREET _____

CITY _____

STATE _____



SOFT, GRACEFUL WAVES, CONSTANTLY GROWING MORE AND MORE LASTING, CAN BE YOURS, TOO

In *your* hair, too, is hidden an alluring wave

*Day by day this astounding
method develops in straight hair
an ever more beautiful wave*



Gerardine lotion is so light and delicate that you can apply it to the hair with a spray. It is made of costly herbs that benefit the hair and scalp. (Approved by the Good Housekeeping Bureau of Foods, Sanitation and Health.)

ral looking; it will keep "new" and last longer.

Gerardine is sold at the toilet goods counters of leading department stores, drug stores and beauty shops at \$1.00, \$1.50, and \$2.00 the bottle. Complete home treatment kit containing \$1.50 bottle of Gerardine, atomizer, application brush and six combs, \$2.50. La Gerardine, Inc., 122 E. 42nd Street, New York. Harold F. Ritchie & Co., Inc., New York. Sales Representatives.

✕

LISTEN IN on the Gerardine radio program! *Walter Winchell* and greatest stage and screen stars will broadcast over Columbia System beginning week of September 14. See local papers for day and hour.

NOW straight hair can be banished forever! Science confirms it! A French hairdresser has discovered the secret which proves it! One hundred thousand women have demonstrated it!

Scientists agree that wavy hair is a chief characteristic of the white races ... because the shape of the hair shaft is oval and it has, therefore, a natural tendency to bend. This wave has apparently disappeared from most hair ... but it can be brought out again!

The marvelous Paris-discovered GERARDINE TREATMENT actually develops the latent wave that is hidden in seemingly straight hair.

✕

For ten years, smart Parisiennes have had their hair trained with Gerardine with amazing success. Recently it was brought to America and already thousands of women are enthusiastic users of it. You can easily give your hair the simple Gerardine treatments at home. Gerardine is ab-

solutely harmless to the most delicate hair. It contains no alcohol or glycerine, and is neither sticky, oily nor drying. It does not affect the color of any type of hair. Gerardine is extracted from rare, costly herbs that are beneficial to the hair and scalp, and help to free the head of dandruff.

If you have a "permanent," spraying your hair with Gerardine will improve its condition, and keep the "permanent" soft, lustrous, and natu-

(Before) "For years," says Miss G. S.W. of New York, "my hair was so straight and lay so close to my head that I had to curl it with an electric iron. I had had two permanents when I heard of Gerardine."

(After) "I followed instructions closely. Gradually my hair fell into a wave, regardless of where the iron had formerly waved it. Now I only apply Gerardine after a shampoo and spray it on when I comb my hair. The picture shows my present natural wave."



PARIS

GERARDINE

NEW YORK



FURS

"With a FASHION CREATOR'S TOUCH"

Exclusive in their originality . . . there can be no thought of finding anywhere else in the Fashion world duplicates of the furs presented in the new MILGRIM collection. You must see them yourself, for even the illustration of this Baby Caraçul can but hint at the unequalled smartness which "the fashion creator's touch" has imparted to the season's favored furs . . . Presented in a diversified collection including Modes for Evening, Daytime, Town and Sports. Favorably priced throughout.

+ + +

MILGRIM

6 WEST 57TH STREET, NEW YORK
CHICAGO CLEVELAND
DETROIT MIAMI BEACH



H. E. WILLIAMS

Alexandra de Markoff's soap de luxe is perfumed with a delightful fragrance and each cake is wrapped in white satin; from Saks-Fifth Avenue

ON HER DRESSING-TABLE

(Continued from page 101)

the rods, designed by themselves and especially made for them, which are used in the process of administering the wave.

For better and more luxurious bathing, Alexandra de Markoff has introduced a bath oil that is a delight to use. You shake a few drops of it into your bath, and the water is softened, as well as made fragrant. The new soap to complement this is shown in the photograph above, each luxurious and fragrant cake wrapped up grandly in white satin and packaged in the distinctive manner that characterizes the de Markoff series throughout. These preparations can be purchased at the toilet goods counters at the leading shops.

The newest innovation in powder sifters comes from Rose Laird in the form of an amusing little silk case, with a puff in one compartment, your

favourite powder in another, and a sifter in between, so that just the required amount of powder is always ready on the puff. All very compact and convenient—to be had directly from Rose Laird's salon in New York.

If you aspire to smooth and snowy arms and shoulders to complement your evening gowns—as all of us certainly should—, there is a new preparation for achieving them, made by Catherine Day and known as Perfect White. You smooth it on your arms, neck, back, and shoulders, where it leaves an even, mat finish, which is apparent only in its smoothness—not as an artificial finish—and which will not rub off upon your clothes or upon those of your companions, a feature that is greatly in its favour. Catherine Day preparations can be purchased in department shops and some beauty salons in most of the larger cities.

TIPS ON THE SHOP MARKET

(Continued from page 110)

one was absolutely, but utterly backless, and had the Vionnet neck-line that goes around the back of the neck and obviates shoulder-straps. The third pyjama, of green crêpe, was cut in all sorts of spots where you mightn't expect it. Or maybe you might. We should all be very much obliged to Miss Elizabeth Arden, both us and our mothers and our grandmas, for doing so much for us in the way of rejuvenations and nightgowns and pyjamas. Oh, Mr. Nash.

- Peck and Peck has some contributions to the Woollen Fund that are not to be sneezed at, even by a Shop-Hound. One of them is an ulster made of one of the smartest of the beige-and-brown Scotch tweeds, which is double-breasted, unlined, cut along lines that give you broad shoulders, a waist, and hips, and has charm. All this for around \$35. There is also a suitish costume composed of a circular skirt and a short, waisty, double-breasted jacket of dark red jersey,

and a tiny short-sleeved blouse of bouclé in narrow red and white stripes, that fits your waist like the paper on the well-known wall. This is a swell suit, in a word. And, then, there is a bouclé dress, cut to fit you, with a circular skirt, which is in the darkest of green with a twisted cord of green and white around the high neck. This, of course, is not, strictly speaking, wool, but I resent being tied to things. If I want to talk about bouclé right in the middle of a dissertation about woollen, why I'm going to do it. Let's see you stop me.

- Maybe you would like to hear about Simon Moselsio, a sculptor. Besides being a fine sculptor, he turns his hand to making little creatures like gazelles, antelopes, and what not out of bronze in such sizes that they make good paper-weights or just Things to put on a table. They are really very beautiful and cost from \$4 to \$10. You write about them to the Hertasio Art Studios, 4101 Foster Avenue, Brooklyn.

SKIN FATIGUE

the forerunner of AGE

IS YOUR skin the discordant note in your new ensemble? Is it like most skins at this season—sun-coarsened, sallow, lined—fatigued?

Turn to Helena Rubinstein. This most distinguished of beauty specialists has such an amazing knowledge of complexions and climates. And she has embodied that knowledge in the most valuable skin renovators in the world. These masterly creations definitely combat skin fatigue—swiftly restore the fairness and fineness which summer has stolen from your skin.

Book for the Special After-Summer Treatments at Helena Rubinstein's Salons... Begin your home treatments at once with the following clarifying and youthifying preparations—

YOUR AUTUMN BEAUTY REGIMEN

Cleanse with Water Lily Cleansing Cream—contains youthifying essences of water lily buds 2.50, 4.00
 Pasteurized Bleaching Cream—the cooling, soothing cleanser that bleaches away light tan and freckles 1.00

Skin Clearing Cream (Beautifying Skin-food) brings new clarity and new life to dull skins. Erases sallowness, tan and freckles. Refines texture 1.00, 2.50

Correct Squint Lines—Crows'-Feet—Wrinkles with Youthifying Tissue Cream—a necessity for preventing and removing squint lines. Restores satin smoothness to dry, parched skins 2.00, 3.50

Valaze Extrait, the gentle anti-wrinkle lotion which refreshes and youthifies tired eyes and skins 2.50, 5.00

For Shiny Nose—Liquidine—corrects "shine"—normalizes oily skins and large pores 1.50, 2.75



HELENA RUBINSTEIN
 World-Renowned Beauty Authority

FOR YOUR AUTUMN MAKE-UP

These are days when your skin needs double protection. The sun is still strong and there are dry, parching winds to complicate matters. Safeguard your skin now.

Sunproof Beauty Foundation—will guard the most delicate skin from sun and wind-burn and keep your make-up firmly adherent and doubly flattering 1.50, 5.00

Sunproof Beauty Powder—an enchanting new shade, beautifully becoming, adherent and protective. 1.50, 5.00

ENCHANTÉ—A lipstick for Connoisseurs

Youthful, vibrant color—as permanent as it is beautifying. Two irresistible tones for every skin and every costume. Blonde (light), Brunette (medium) 2.00, 3.50

NEW! TWO RAVISHING ROUGES

Waterproof Rouge en Creme. The perfect complement to every complexion. Youthful—becoming 1.00

Red Coral (Compact) is as permanent as it is flattering and youthifying 1.00

THE LATEST VANITIES

Loose Powder Vanity—generous quantity of new Sunproof Beauty Powder 1.00

Double Compact with Naturelle or Rachel Powder and Red Raspberry or Red Geranium Rouge 1.50, 2.50

Triple Vanity in 24 karat gold finish. Contains compact powder and rouge, and a lipstick hidden in the hinge 3.50

Persian Eyeblack (The Super-mascara) Stays on—makes lashes silky—preserves them 1.00, 1.50

Eyelash Grower and Darkener. Excellent also for grooming the brow 1.00

Nail Groom—the latest Parisian colors—will not crack or peel—stays on 1.00 with remover 1.75

Water Lily Deodorant Talc 1.00

Egg Complexion Soap 1.00 cake

TIMELY BEAUTY ADVICE

Now is the time to visit Helena Rubinstein's nearest Salon for a private consultation. A complete After-Summer Beauty Schedule will be outlined for you along with the most fascinating make-up suggestions for your type.

You may avail yourself of this beauty service without obligation.

Helena Rubinstein's beauty creations are available at leading Department and Drug Stores. Carefully trained assistants will advise the most effective home treatments for you.

helena rubinstein

8 East 57th Street

New York

PARIS
 MILAN
 CANNES
 LONDON

CHICAGO
 BOSTON
 DETROIT
 TORONTO



Headliners in Fall Fabric Fashions

Fashion this Fall features an entirely new elegance in fabrics. The smartest Silks, Metal Brocades, Velvets and Woolens show a new intricacy of weave combined with a suppleness that gives gracefulness to the lines of a frock. Again McCutcheon's offers you the identical fabrics and colors featured in the recent Paris Openings. Write for samples.

Checked Velvet, an almost invisible check serves to give high lights and shadows to this Bianchini novelty. In white, Annamese brown, black or red.

39 inches wide, \$11.50 a yard.

Imported Velvets, the fine, all-silk quality that gives lustrous beauty to the new wine tones, the rich browns, and greens of the mode. Complete range of colors.

39 inches wide, \$7.50 a yard.

Canton Faille with its ribbed surface holds its place in the center of the fashion picture for afternoon frocks. An all-silk, pure dye quality that does not pull. Wide range of new colors.

39 inches wide, \$3.50 a yard.

Crepe Satin, a leader in white and ice pastels for evening frocks and in black and the deep tones for daytime suits and dresses. All silk and pure dye.

39 inches wide, \$2.95 a yard.

New Woolens for Coats, Suits and Frocks

Diagonal Moussa, a new crepe type of woolen with a smart diagonal. In Algeria, Colonial red, cherry brandy, boxwood green, Afrique brown, blue or black.

54 inches wide, \$2.95 a yard.

Chellita and Diagra are made by America's foremost creator of fine woolens. Chellita has a crepe surface and Diagra features a diagonal. Both light weight. All the smartest colors. 54 inches wide.

Diagra, \$3.75 a yard. Chellita, \$3.95 a yard.

Delya is a new looped surface woolen accented with white threads that is perfect for semi-formal and sports' coats and suits. In the rich Autumn shades.

54 inches wide, \$4.95 a yard.

Rodier and Meyer have sent us their smartest and loveliest Woolens. Both of these master designers of fine fabrics have surpassed themselves this season in the intricacy of their weaves and in the beauty of the colors.

Our Quality Standards are unchanged

McCutcheon's

DEPARTMENT No. 18

FIFTH AVENUE AT 49th STREET

NEW YORK, N. Y.

Write for your copy of our Fall and Winter Catalogue



Coarse-grained wholewheat bread in thick slices for lunch in the country; toast Melba for any occasion at all. The deep silver platter is one of a pair from Crichton

A BREAD AND BUTTER LETTER

(Continued from page 93)

bread-basket or tray is smartest for your rolls or toast Melba at dinner. One of the lovely old shallow silver baskets is perfect for this purpose. These were originally meant for fruit or cakes, as there were no old bread-baskets, but many of them have been reproduced especially for this purpose. If you want something particularly beautiful for this, the silver platter from Crichton that holds the Melba toast shown above is ideal. It is one of a pair of George III., 1773, platters that are deep enough to hold the sauces of stewed meats and provide just the right depth for bread. Of course, every hostess utilizes the smart equipment that she has at hand for this purpose. One ingenious idea is the woven wicker baskets that you see in bake shops filled with small rolls and passed at informal luncheons.

If your service is to be simplified, a piece of thin toast or a rusk or a toasted, flaky bread stick can always be

placed on the butter-plate before the meal is announced, or a roll can be folded up in the napkin that appears on the service-plate. The latter is a more old-fashioned form of service, but it is used in many smart houses, and it eliminates the problem of having the bread served immediately, when there is only one servant.

Now for the butter that goes with your bread. The most usual form is butter-balls, but, even in this detail, there are fine points of distinction. They should be nice, round, even butter-balls, not so large that they look cumbersome on the butter-plates, but not so little that they only last through two bites of bread. Of course, these are made with butter-paddles, and your good cook keeps these paddles in the ice-box, moistening them with water before she starts to work with the slightly softened butter. Butter-balls, however correct, are devoid of imagination, (Continued on page 118)



LÉON DE VOS

This assortment of smart rolls comes from Slama, the New York bake shop, and includes individual varieties for every kind of meal, which are described on page 93



PRESENTING THE NEW

American

DIRECTOIRE

PATTERN

in "Treasure" Solid Silver

STERLING 925/1000 FINE

IN design and decoration today, the Directoire influence is all-important. You see the revival of this classic style in furniture, wall-paper, lamps—even in dress. And now you find it in silver! "American Directoire," the distinguished new pattern by Rogers, Lunt & Bowlen, has the satisfying simplicity, the same happy blending of formality and grace that marks the best of Directoire decoration. Designed, as are all "TREASURE" patterns, to fit a definite decorative trend—"American Directoire" Silver comes to complete the Directoire dining-room.

* * *

The tradition of this pattern goes back to the years just following 1776, the Federal American period, whose styles are so widely seen to-day. And because the Directoire influence was world-wide, this silver blends appropriately, too, with French settings in the late eighteenth and early nineteenth century manner, with contemporary English and German (Biedermeier) furnishings, and logically, too, with modern interiors—influenced, as they are, by Directoire design.

Picture "American Directoire" Silver, then, with Duncan Phyfe chairs and perhaps a Hepplewhite sideboard. Combine it with Empire things, a Napoleonic room with dark walls and pure white, looped-back window draperies. Use it smartly in a typically 1931 setting—with Venetian blinds, linoleum floors, modern glass, modern china on a modern table!



A Directoire chair with reeding and the typical, rolled-back line. Note how this curve is expressed in the silver. The sketch at the top of the page, taken from the portrait of his daughter by the great French painter, David, shows the characteristic furnishings and costumes of Directoire times.

With that ageless quality we call "classic," "American Directoire" Silver is a pattern that appeals at once, a pattern whose fine, proud lines can never grow tiresome. Its purity of proportion, its smart contours, the perfect balance of every piece, establish a new standard in silver design. Of luxurious weight, impressively rich, as modern fine silver should be, it is a distinct contribution to the fine arts of Sterling. In your dining-room, in ensemble harmony with your furnishings, it will be a perfect expression of your perfect taste.

* * *

Your jeweler is presenting this new pattern now in a complete service of flat silver and in exquisite matching hollow-ware. He will take the greatest pleasure in showing it to you. Please address us directly if you wish any further information on prices, descriptions of the pieces or their relation to your decorative plan.

ROGERS • LUNT & BOWLEN CO.
Silversmiths Greenfield • Mass.



In American Directoire flat silver, the classic proportions, the suave curve of the handle, fine reeding, the acanthus motif, all express the spirit of the Directoire period.

* * *

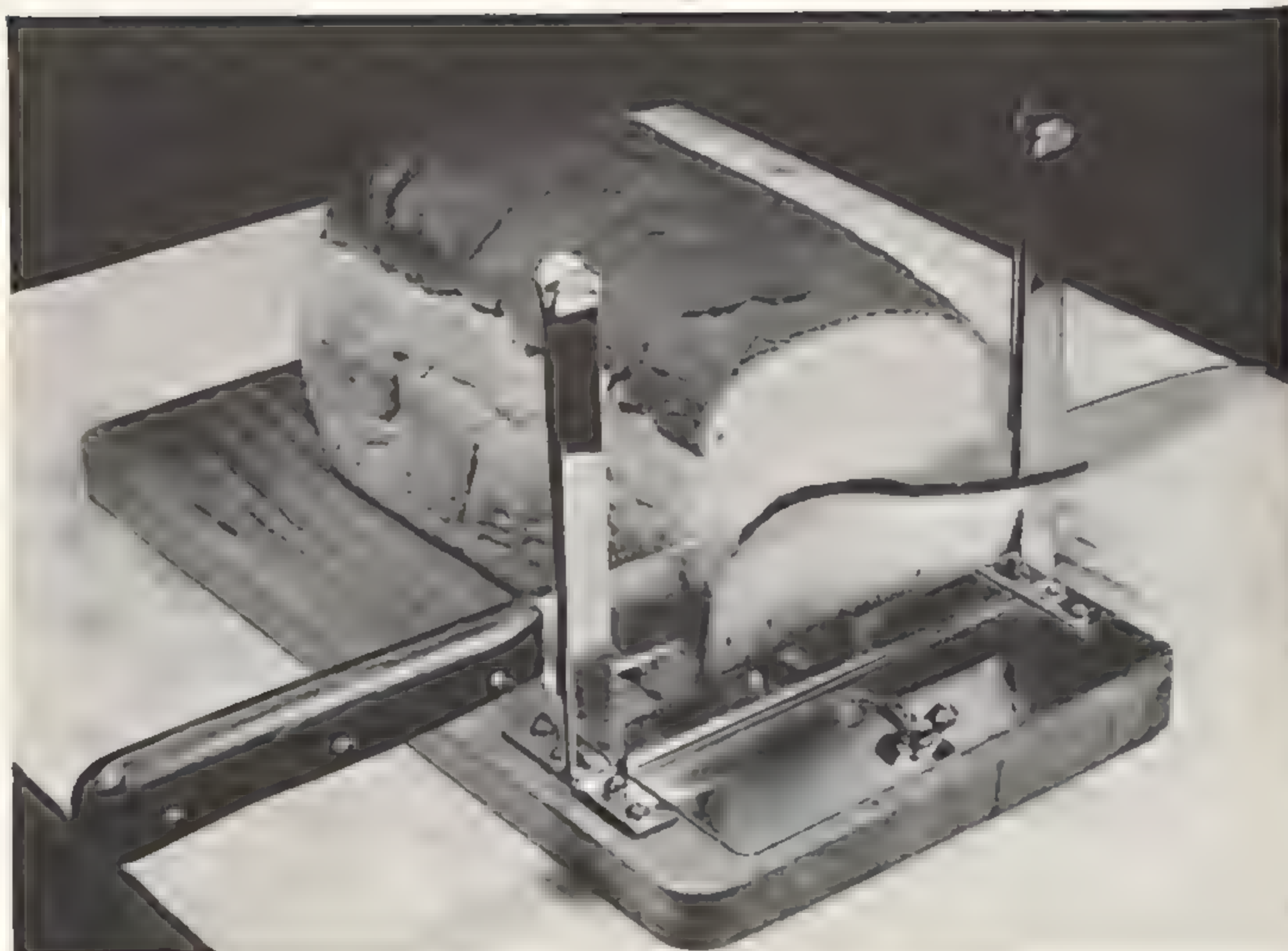
American Directoire hollow-ware is likewise fashioned on classic lines, inspired by the hollow-ware of the period, beautifully embellished with the typical acanthus leaf motif.

BRUCK-WEISS

20 West 57th Street



Bruck-Weiss expresses what is most beautiful in the smart woman's figure in this transparent velvet evening ensemble. A yoke of pale blue dramatically emphasizes the shoulders . . . cuffs of black fox accent the fitted waist . . . the vertical use of black velvet below, further accents the slim, moulded feeling. The wrap, \$225. The classic velvet dress to go with it from \$55.



LÉON DE VOS

Bread may be cut to the merest sliver with this ingenious gadget equipped with a special slicing knife, and all of the slices will be uniform; Lewis and Conger

A BREAD AND BUTTER LETTER

(Continued from page 116)

and one of the smartest substitutes for them at any sort of meal are curls of butter, such as those shown in the row next to the left, on page 93. These are the sort that you always see in France—incidentally, is there anything more delicious than that course they give you at unpretentious French restaurants consisting only of curls of sweet butter, crusty French bread, and rose radishes? There is a trick to making these curls, but they are worth the effort. The gadget for producing them is shown behind them in the photograph, and the secret is to have your block of butter ice-cold and very hard and to plunge your implement into very hot water, just before using it. One of the most amusing appearances of such curls is in a tiny size (about the size of your thumb-nail). One hostess has two or three of these nested into a shell-shaped dish for her breakfast trays and uses them on her tea-table, where one is just enough to butter a diminutive roll.

MORE ABOUT BUTTER

Another form of butter that is suited for lunch or dinner is the shell-like shape that is shown at the left in the photograph on page 93. This is simple to make with butter-paddles, and, if you want to elaborate upon this theme, you can turn it over farther, in a lily-like shape, and put the tiniest sprig of fresh parsley in it.

The other guises that butter can assume are more adapted to informal meals, but they have unlimited possibilities. What could be more fun than the little cow firmly stamped on the butter-pats shown next to the right in the photograph on page 93? You can have this with a thistle or a crown or a rose on top, if you prefer. The sheafs of wheat that appear in the centre row are charming for luncheon tables. All of the implements for making these butter-forms can be purchased from Lewis and Conger. The trick

in using wooden moulds is to have the moulds cold and well moistened inside and the butter soft, so that you can force it down firmly into the mould. Any of these can be made well in advance and left floating in the ice-box in a jar of ice-water. If they are kept in this manner, be sure that every drop of moisture is shaken off before they are transferred to their butter-plates. And a last word about butter is that the sweet variety has a delicacy that the salted kind never achieves. Many hostesses never use anything else, leaving the occasional guest who doesn't like it to add salt to his own portion.

WHOLEWHEAT BREAD

Good wholewheat bread is prepared in this manner, using the following ingredients:

2 cupfuls scalded milk	2 teaspoonfuls salt
¼ cupful sugar or molasses	1 yeast-cake, dissolved in
4½ cupfuls coarse wholewheat flour	¼ cupful lukewarm water

The molasses and salt are added to the hot liquid and cooled. When this is lukewarm, the dissolved yeast-cake and sifted flour are added. The mixture is beaten well, covered, and allowed to rise to not quite double its bulk. The dough is kneaded a second time and divided into parts, each part large enough for a loaf, and kneaded again until smooth. Greased bread-pans are half filled with the dough, covered, and allowed to rise in the same temperature as for the first rising, to not quite double the bulk. The bread is baked in a hot oven, continuing to rise the first fifteen minutes, when it should begin to brown and continue browning for the next twenty minutes. For the last fifteen minutes, the heat may be reduced. When baked, the loaves are removed at once from the pans and placed side down on a wire cooler. This amount will make four loaves of average size.

All for Beauty



Clarify Your Skin After Summer Exposure

To banish that end-of-summer cloudiness and uneven tan, to make your skin transparently clear and creamy smooth is very simple indeed if a few moments are spent daily with this HARRIET HUBBARD AYER treatment.

First cleanse with LUXURIA Cream to rid the pores of coarsening dust and grime, and to soften the skin. Then pat on LEMON LOTION. Not only is it always stimulating and refreshing, but its fresh fruit juice will lighten the color and erase patches of sunburn. Lastly, smooth on a film of BEAUTIFYING FACE CREAM. This refines the texture . . . lends the whole face a radiantly clear undertone, a surface luster. To fade out dark, stubborn freckles, or a severe coat of brown, each night allow MOTH AND FRECKLE LOTION to dry on the skin.

You will be delighted to see how quickly, how effectively your skin responds to this simple clarifying, beautifying treatment.

LUXURIA costs 40c, 75c, \$1.75, \$2.50. BEAUTIFYING FACE CREAM 75c, \$1.50, \$4.00. \$6.50. LEMON LOTION and MOTH AND FRECKLE LOTION each 75c, \$1.50.

For the complete care of your skin at home write for the little booklet "All for Beauty," which will be sent you free upon request.

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS



A very intriguing afternoon suit, furred with lustrous black fox, which makes a fitting trimming for the new subdued surface velvet

Vel-Couture

AMSTERDAM, INC.

498 SEVENTH AVE. + NEW YORK



This pale peach percale sheet and pillow-case have shaded monograms. The peach crêpe de Chine blanket-cover has quilted crêpe bands at each side; Mosse

NEW ASPECTS OF THE BEDROOM

DELICACY, formality, and great richness are three qualities that now have expression in the making of a bed. The workmanship in the new bedding is as skilled and fine as that in the most distractingly beautiful lingerie. And the lighter, the more feminine fabrics have become all-year-round accessories to the bedroom. It doesn't need to be summer, now, to have chic in a blanket-cover of organdie or flowered silk. These charming covers are gay and sunny touches to a room in a house in the country or a bright bedroom in an apartment in town, winter and summer. They have a feeling of freshness and immaculate cleanliness.

Colour, in the making of a bed, has come to have an established place. The tones are pale; sometimes, by reasons of their subtlety, combined

with another shade, sometimes with white. Sometimes, the contrast is introduced in a huge monogram, and often, as in the case of linen sheets, it appears as an appliqué of linen or satin. Often, a thread of hem-stitching or cording is the only adornment on sheets of exquisite texture. To repeat the colour tones in the linen, we often see blankets with their borders shaded in two or three-tones. And the new colours to be found in blankets are lovelier than ever before.

Even the beds, themselves, are getting away from harshness. On page 90, there is a delightful example of how fresh and refreshing a bed looks with a smooth slip-cover of white linen. And head-boards quilted in pale, but rich colours of satin are a touch of supreme elegance. You may see these, also, in the photographs on pages 90 and 91.



These percale sheets have a lavender border and lavender monograms; from Altman. The percale sheets and pillow-case have a smart new monogram; McCutcheon

"I don't mind your knowing it...
I am 37"
SAYS MARJORIE RAMBEAU

*Famous Screen Star
declares the years need not
rob you of Youth...*

"I REALLY AM 37 years old,"
says Marjorie Rambeau, M. G. M. star.
"And I don't mind admitting it because
nowadays it isn't birthdays that count.

"The woman who knows how to keep
the freshness of youth can be charming
at most any age. Stage and screen stars
must keep their youthful charm.

"Above everything else they guard
complexion beauty. They know that a
lovely skin is always appealing. I've dis-
covered that regular care with Lux Toi-
let Soap does wonders for my skin. I've
used it for years."

* * *

Marjorie Rambeau's complexion secret is
shared by countless other beautiful stars
of the stage and screen!

*In Hollywood of the 613 leading ac-
tresses, including all stars, actually
605 use this fragrant white soap. It
is official in all the film studios.*

Surely your skin should have this
gentle, luxurious care! You will want to
keep it youthfully smooth and fresh just
as the famous stars do.



MARJORIE RAMBEAU. A recent photograph of this lovely stage favorite,
who has become a popular screen star. She is appearing currently in *The Secret Six*.

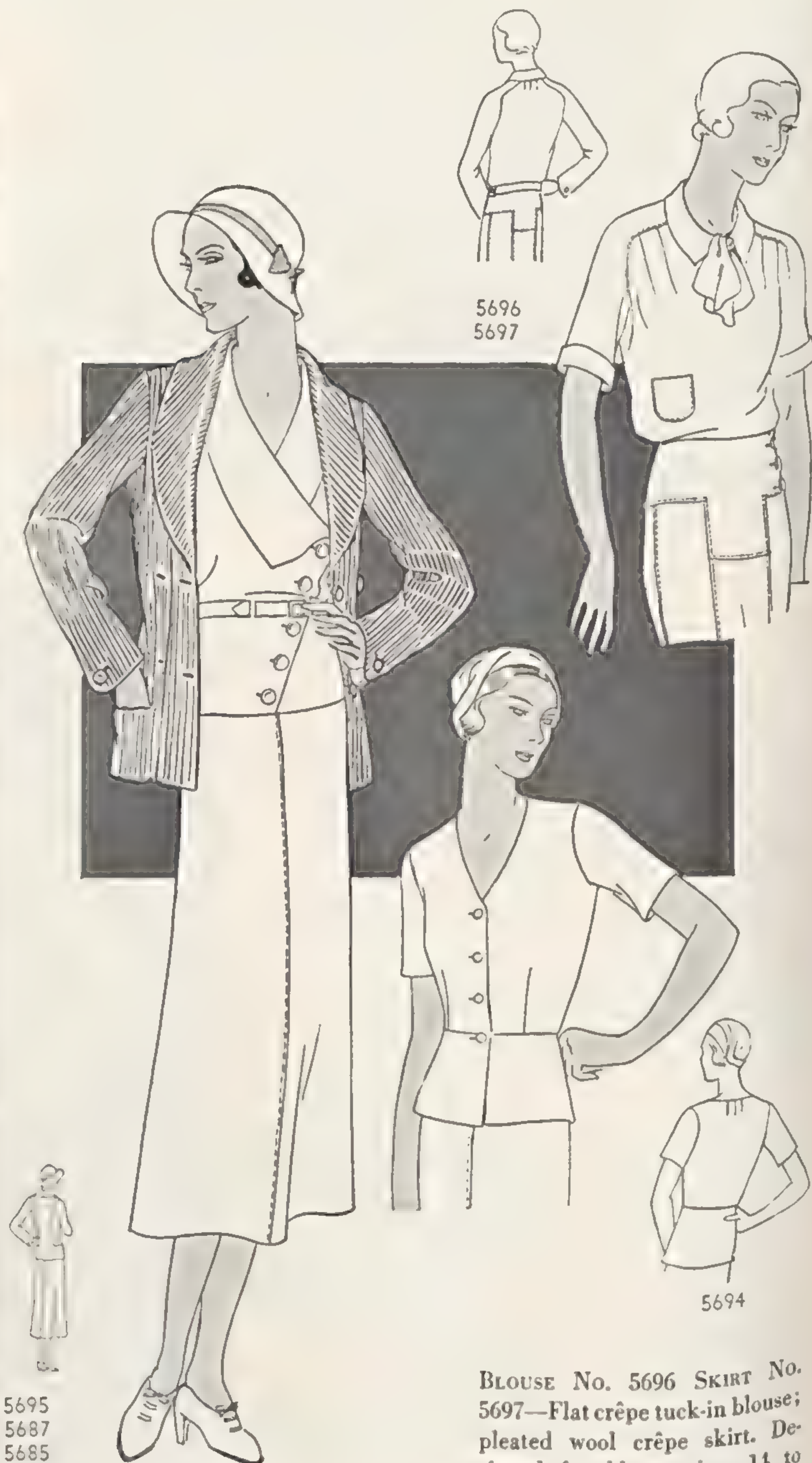
Lux Toilet Soap 10¢

featured by...
america's smartest
shops...



Mangone
New York Paris

DESIGNS FOR PRACTICAL DRESSMAKING



5695
5687
5685

JACKET No. 5695 BLOUSE 5687
SKIRT 5685—Corduroy jacket;
wool crêpe blouse and skirt.
Designed for jacket and blouse
sizes 14 to 40; skirt, 26 to 36

5696
5697

BLOUSE No. 5696 SKIRT No.
5697—Flat crêpe tuck-in blouse;
pleated wool crêpe skirt. De-
signed for blouse sizes 14 to
20, 32 to 38; skirt, 26 to 38

5694

BLOUSE No. 5694—The cotton
duvetine blouse may have short
sleeves or none. It effects a
waistcoat when worn over a
blouse. Designed for sizes 14 to 40

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any

one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

Mrs. M. W.: I should like to know whether children should be registered at hotels when they are with their parents.

Ans.: The usual way to register at a hotel with a baby of a year is "Mr. and Mrs. John Brown, nurse, and baby." If the children are older, one might register "Mr. and Mrs. John Brown, Master William Brown, Miss Peggy Brown." In case of fire, a hotel register is an important record of guests and their families.

A youthful Body an Old Face...?

... *The Cruellest Mockery*
a woman ever knows



Youth extension by scientific treatments—correcting the 3 telltale signs of advancing years—made Dorothy Gray internationally famous and praised by grateful women everywhere..

THE surrender of facial charm—what a threat to the woman past thirty! What a tragedy to the woman of forty! Must one submit meekly?

In Dorothy Gray's studies of thousands of women who sought relief from premature facial aging, she reached her famous conclusion: Neglect, lack of scientific care, is the true cause of facial aging.

Soon Dorothy Gray became the leading exponent of a new art in facial aesthetics. It had one objective: to erase the 3 telltale signs of premature facial aging. They appear: (1) lines at eyes and mouth; (2) a double chin; (3) a crêpy throat.

Few women can avoid these menaces to charm. Unless facial muscles are revitalized, tissues awakened, circulation aroused, middle-aged drabness comes all too quickly.

Why should any woman permit herself to age prematurely? A little while each day devoted to Dorothy Gray treatments brings priceless results. Her harmonizing cosmetics add the final touch to an alluring make-up.

In a surprisingly short time you see the transformation.

Resolve at once, if you are in the forties, to clear away those cruel wrinkles... to rid your profile of that double chin and crêpy throat. If you are in the critical thirties, plan to insure your charm against these constant hazards.

You need not necessarily come to the famous Dorothy Gray salons in New York or Chicago for these benefits, which can now be had in the privacy of your boudoir. Send today for the authentic book describing the Dorothy Gray

home treatments. No charge. Study the contents and, with the aid of your mirror, see how easy it is to select *your* treatment. Then obtain it from any fine shop.

DOROTHY GRAY
683 FIFTH AVENUE • NEW YORK CITY

Dorothy Gray Salons are located in New York, Paris, Chicago, San Francisco, Los Angeles, Southampton.

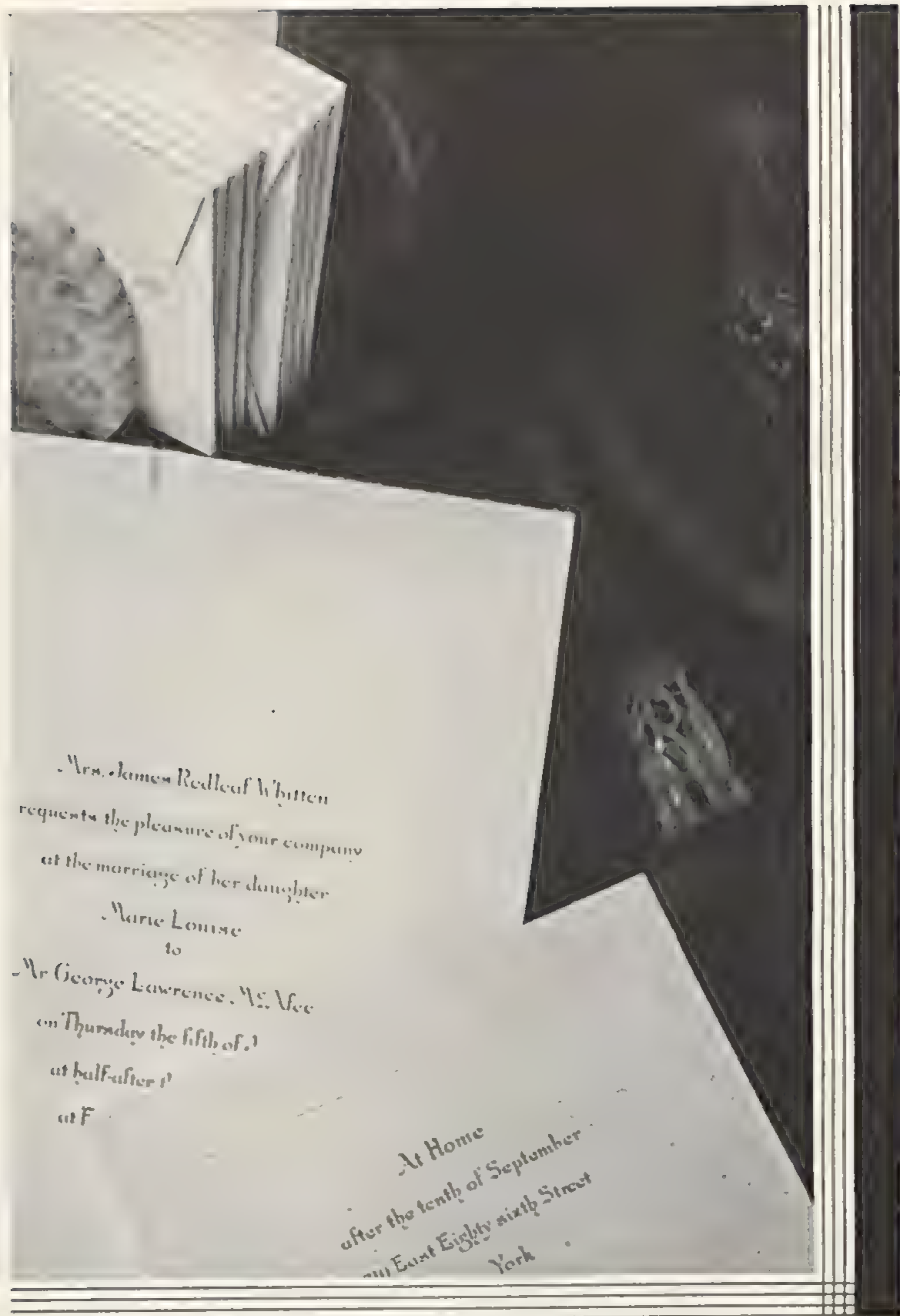
© D. G., 1931



1 FOR LINES AND WRINKLES: Cleansing Cream, Orange Flower Skin Tonic, Special Mixture, Special Toning Oil, Eye Muscle Paste, Patter, Astringent Cream (or Astringent Lotion if skin is oily).

2 FOR A DOUBLE CHIN: Cleansing Cream, Texture Lotion, Suppling Cream, Patter, Astringent Cream (or Astringent Lotion if skin is oily), Chin Strap.

3 FOR A CRÊPY THROAT: Cleansing Cream, Orange Flower Skin Tonic, Special Skin Cream, Patter, Circulation Ointment, Astringent Cream (or Astringent Lotion if skin is oily).



Emily Post
heartily endorses

LINWEAVE WEDDING PAPERS

WHEN Emily Post, the great authority on etiquette and social forms, was shown Linweave Wedding Papers, she immediately endorsed them as being absolutely correct in every way—in style, in texture, and in color. The new brochure, "Etiquette of Wedding Invitations and Announcements," will guide you unerringly as to correct forms and styles. A copy will be mailed you if you will write for one.* Address Linweave, 270 Broadway, New York City.

*Please enclose 10 cents to cover cost of mailing.

Linweave

WEDDING PAPERS AND SOCIAL STATIONERY

DESIGNS FOR PRACTICAL

DRESSMAKING



FROCK No. 5773—This velvet overdress has a lamé underskirt, vest, and scarf. It is designed for sizes 32 to 42

FROCK No. 5771—Perfect for the shorter woman is this crêpe frock; insert panels. Designed for sizes 14 to 20; 32 to 38

PROSPECTIVE MOTHERS-IN-LAW

(Continued from page 84)

scrutinize well—be sure your pearl is not imitation. A well-planned campaign is the only way to save the man. Here follow a few slim tips on the world's time-old, but toughest subject.

Attack A. If she lives in another city, be sure to pave the way well in advance with her friends or relations. With them, do not let out too much *joie de vivre*. Don't, if you are given to exhibitions of solo dancing, do any such thing in their presence. They may applaud while you are there, but, told in words, it will sound cheap. Do not air your own private views too often, for the young should be seen, not heard. Another vital point! The instant the old griffin comes roaring into town, she will probably gather data from her friends before she even gives you a chance. While this is happening, drop a posy on her, but don't dilly-dally about.

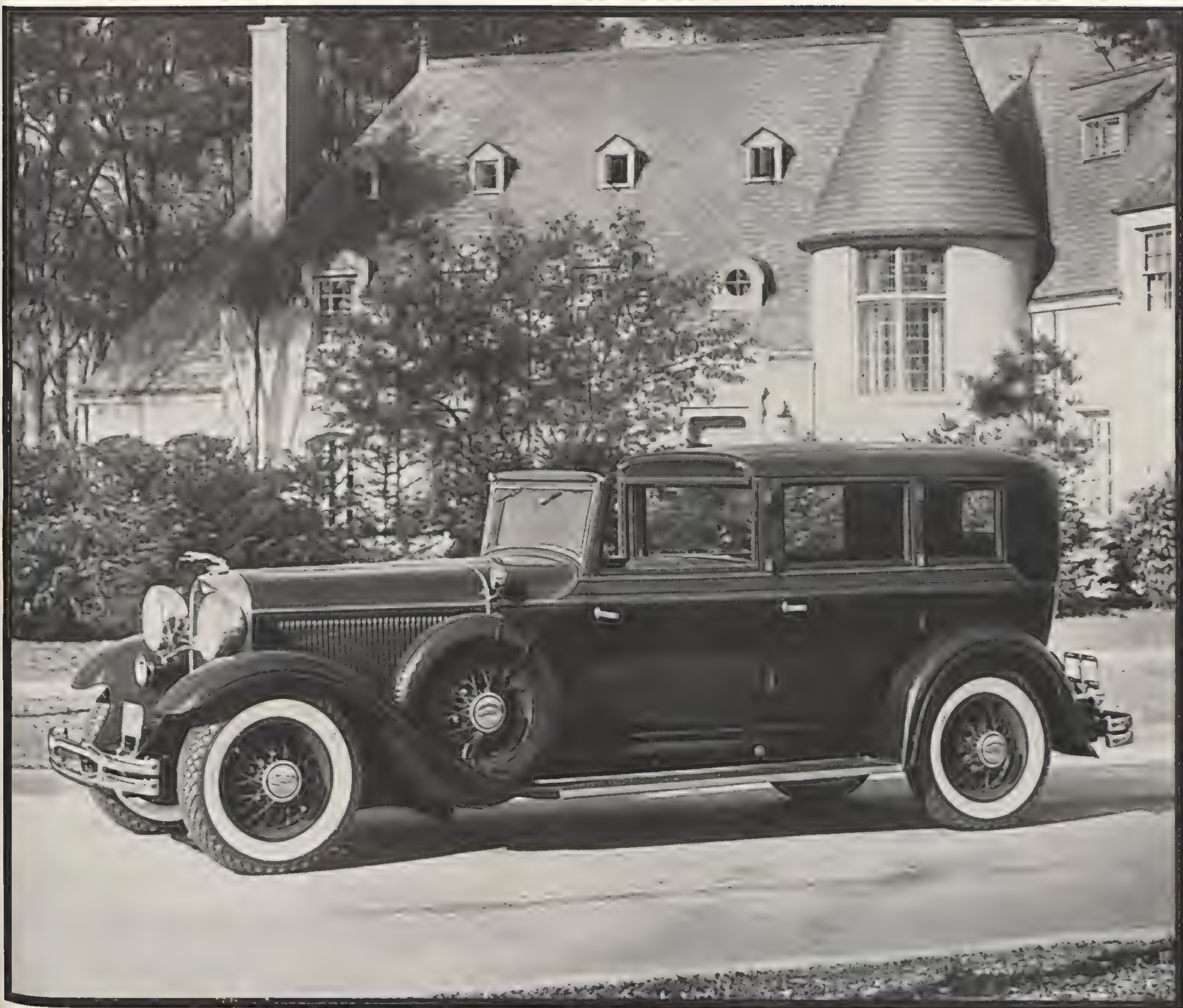
Attack B. When "*le moment critique*" itself arrives, don't fail to meet her within the Lares and Penates of your own background, with family as a bulwark and one carefully chosen friend to break the ice. On the whole, let her, your family, and friend do most of the talking. Pour the tea properly, keep school manners in mind, and do not in any wild circumstance talk about your career. Careers are not recognized by in-laws—the woman's place is in the home. If she is a European, talk about her country if you have been there, but stick to your own language unless you can speak hers fluently, without accent. If this occasion passes off prosperously, you can breathe a deep sigh of relief, but not too deep a sigh. The wrath is yet to come.

Attack C. Let the choice of your heart take both camps out to dinner (you and his mother). Don't order the most expensive item on the menu (you will be exploited as extravagant), and don't indulge in local jokes and chit-chat about those amusing and clever friends with whom she is not acquainted.

When topics become more to the point, discuss "his" business career and make it clear that you are not going to thwart him in his favourite sport, even if it be collecting postage-stamps or checkers. Air your views on personal economy and strength-giving foods. Tell her how much he talks of her, how devoted he is (to her, not you), installing an impression that you will never take him away too far. Do not, please do not, talk about your sentiments yet. But, if you happen to pass any little urchins on the street, look dewy-eyed and make wistful remarks about children. This is a hot tip, as you will be expected to carry on—so to speak.

Weeks may pass before you can be sure how she is taking to you. A good way of analysing conditions is by the behaviour of the son. If he cools or looks nervy, you may be sure there is a storm brewing back stage and the game is going badly in spite of all. Then is the time to play your last card. Call the subject of dispute into your presence and tell him all is all off. That you are selling every share of him short and will back your life on a more secure investment. It may bring him to his senses—again it may not. If not, turn your eyes to other pastures and look at your in-laws before you leap.





THE LINCOLN BRUNN BROUGHAM

Of Unqualified Excellence

As a LINCOLN OWNER you need never qualify your motor car. While there are many types of bodies, a great variety of colors, many shades of upholsteries, yet in every mechanical detail, Lincoln builds to only one standard of excellence. You own a Lincoln—a fact that establishes your possession of the motor car as nearly perfect as it is humanly possible to make it.

The Lincoln is built with an unwavering singleness of purpose. Every part, from the smallest to the largest, must represent the best of its type. Many years of experimenting on the road and in the laboratory have revealed the individual features of the finest motor car that can be made. These are

the characteristics which, without restriction and without compromise, have been harmonized into the Lincoln of today.

No one feature of the Lincoln has been developed at the expense of another. It is a motor car of balanced excellence. Power is more than sufficient, always quietly smooth-flowing. Comfort is completely satisfying. Finish and appointments are luxurious. Durability and economy of operation come from highest quality materials and precision-workmanship. The Lincoln offers an unusual value—possible only when to the high ideals of its makers is added the complete support of the entire Ford organization. Prices range from \$4400, f.o.b. Detroit.

. . . THE LINCOLN

F O O L ' S P A R A D I S E

(Continued from page 89)

and copying mentally. The dresses and jewels they wear, they owe solely to their own ingenuity.

The same thing is true in their homes. Those well-kept households and delicious meals, the order and neatness—is it to her servants that the Parisian woman owes all this? To-day, from the lackeys with powdered wigs right down to the maids-of-all-work, the servant class is suffering from a new affliction—*wanderlust*. They are scarcely trained, at the price of endless labour, before they take themselves off elsewhere, and the whole thing begins again. Constant effort and patient perseverance in the effort—that is at the bottom of the apparently easy life of Frenchwomen.

THREE PARISIENNES

Consider the daily schedule of three women I know. By nature gay—to join in the game of my foreign questioner, who believes that the happiness of Parisian women embraces all the good fortune that frivolity and love can offer—I have chosen them from a group of the attractive and more fortunate women.

Lucienne is the wife of a writer who is campaigning for his election to the Chamber of Deputies and his eventual entrance into the Academy. Lucienne gets home from a party at six in the morning; at eight o'clock, she is up and dressed; she goes for an automobile ride with an influential elector; after a whirlwind inspection of the house, she takes dictation on a rattling typewriter from her husband, constantly interrupted by the necessity of giving orders to the servants; then comes luncheon for twenty, followed by a number of errands for the little house which she has just bought in the district that the future deputy will represent; tea with the wives of Academicians, a political dinner, a reception at the Elysée; and since husbands must be amused, night-clubs until daybreak.

Jeanne is married to a good-natured imbecile who takes up all of her time. She rises at seven o'clock and goes to bed at midnight; the morning is spent managing the maids, the governess, the children, and her husband, to ensure order and happiness in spite of her necessary economies; then, she must go to a number of good, but inexpensive shops, which she is an expert at discovering in out-of-the-way corners, and buy a hundred indispensable little things; the rest of the afternoon, she wiles away with a number of friends who adore her and who always come to her with their troubles; she has dinner at home with her children at eight o'clock and then reads or plays cards with her husband until midnight.

Renée, virtuous and neglected, has chosen to lead an intellectual life. Here is her day: an algebra lesson; an hour spent correcting the Latin exercises of her sons; a course in Ethnology at the Collège de France; an article to write on the last meeting of the S. D. N.; a lecture on Hittite Art; directing the make-up of a woman's newspaper of which she is editor; luncheon with a group of economists, several teas with various members of

her husband's very large and very austere family; a dinner with scientists, physicians, and archeologists; and an evening watching an eclipse of the moon through the Meudon Observation telescope.

"I grant you," argues my foreign friend, "that your women have very little time for rest; but such tense and busy lives must present delightful possibilities! Their work has a visible goal and always, at the end of the day, that goal has been attained. Tired by the rapid succession of full hours, laden with all the spoils that she has wrested from them, the woman reaches her final goal, lets herself fall, and is gently caught up in the arms of love."

These last few years have witnessed a deluge of investigations into the nature of Love. "Love in Germany." "The Love That Can Not Be Named." "Prison Love." No one has yet written on Love in Paris; is it because the subject is too vast? Might it not be rather because it is too intangible? Where is that love whose secret is supposed to be known only to us? Headlines, flung across the newspapers every morning, testify, so they say, to the actuality of it, but it is only necessary to follow the legal trials of these passionate murders to discover that every emotion is involved in their deed except that of love. People kill because of fear, wounded vanity, anger, drunkenness, through inertia, or because it is the path of least resistance—the simplest solution, seldom expensive and seldom punished. They kill for vengeance, out of pity, because of erotic manias, inferiority complexes, or jealousy; by mistake, or during an epileptic attack; because of disgust or fear of public opinion; but, above all else, through greed, to retain money that is slipping out of their fingers.

THIS LOVELESS AGE

In a society weakened by the War, money-mad, stripped of desires by sports and "nudism" cults—in France, as elsewhere, love no longer has a prominent place in the scheme of things. Love is born in secret, thrives on opposition, and blossoms in hours of leisure. A secret—who cares about a secret? Leisure—who has any of it now? Opposition—who can find the time to struggle against opposition?

"What! You wanted to wait a whole week before giving yourself to this boy whom you fancied; and you are astonished that he threw you over?" a young man once said to a girl he knew. "Who do you think has that much time to lose?" Young men are looking for pretty companions for their sun-baths, automobile rides, or dancing; occasionally, without attaching any significance to it, they make love; or, again, they get married. A marriage rapidly arranged, reasonably endured, is the last survival, the last debased vestige of those passions which ravaged the former ages.

No, the Parisian woman no longer knows the cares, the seductions of Eros. Keyserling is mistaken: steeped in the atmosphere of pre-War France, he has not been able to look clearly at the France of the post-War era.



542
\$6.00
14-20
36-42

830
\$9.00
14-20
36-42

Falling in Line with Fall

fashions, and with the Hubrite tradition for *value*, are these two dresses. They're both the smart-yet-useful type frock slated for much style importance this Fall.

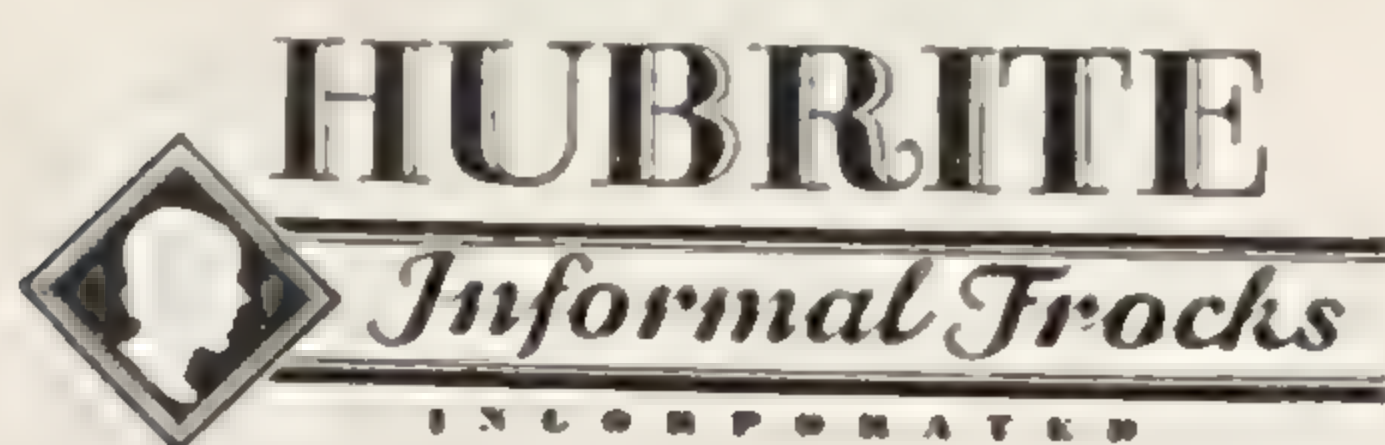
Model 542 is of a soft, spongy knitted crêpe. The waist is tucked and the skirt has inverted pleats. Metal button and buckle. Brown, green, burgundy, skipper blue and black.

Model 830 is of a new diagonal novelty knitted fabric in brown with gold. It has a gold silk crêpe collar ending in a scarf of brown and gold. Other colors are black and ivory, navy and French blue, green and black.

If you buy for quality, style, and fit at medium prices, don't miss these and other Hubrite Informal Frocks priced at from \$2 to \$11 at such stores as McCreery's, N. Y.; Filene's, Boston; Steiger's, Springfield; Sibley's, Rochester; Taylor's, Kansas City; Younker Brothers, Des Moines; and Bullock's, Los Angeles. If you cannot obtain Hubrite dresses write us for name of your nearest dealer.

* Send for Style Folder V-10

Prices slightly higher West of Rockies



HUBRITE INFORMAL FROCKS, INCORPORATED
100-112 Shawmut Avenue Boston, Mass.

ROGER & GALLET
PARIS

present their
new
Feu Follet

"FLAME OF FOLLY"

A perfume which makes you feel nice,
petted, luxurious and makes others
feel you're nice, a pet, a luxury

ROGER & GALLET present to "*la femme élégante*," their new
fragrance, Feu Follet (FLAME OF FOLLY).

Feu Follet, as the French of it goes, stimulates you, makes you feel
deliciously eager, interested, aware of yourself. And such a perfume has
a psychological effect on others, too. Makes *them* feel deliciously up-
lifted, interested, aware of YOU. Most men like perfume, and like
nice perfume on a woman. They will like the new Feu Follet (FLAME
OF FOLLY) on you.


Make this new piquant fragrance a part of people's consciousness of
you. Buy a bottle today. Its use will make all your belongings intimately
yours . . . make your hair, your hands, your skin infinitely seductive.

Light, gay, vigorous, it lasts without fading or going stale, for hours.
You can have Feu Follet (FLAME OF FOLLY) perfume, toilet water
or face powder, Feu Follet soap (wonderfully nice for men, too) also
Feu Follet talcum powder and sachet. All moderately priced.

At toilet goods counters everywhere

(FLAME OF FOLLY)

FEU-FOLLET




The guileful French woman
has discovered the potent
charm of FLAME OF
FOLLY. She does many
clever things with it, never is
content just to pour it on a
handkerchief . . .

She sprays it on her
lingerie . . .

Touches it on her ears
and throat . . .

puts a drop in her bag

and perfumes her per-
sonal motor car . . . with
Roger and Gallet's new
FLAME OF FOLLY.



Write for a **FREE** copy
of "*Fashions in Fra-
grance*" — telling how
the Parisian *élégante*
is using Feu Follet
with appealing ef-
fect. Address Roger
& Gallet, Dept. D,
1071 6th Ave.,
New York City.



A DINNER GOWN IN THE GLAMOROUS FLORENTINE PERIOD, STRESSING AN ERMINE COLLAR AND PUFFED SLEEVES THAT ARE MEDICI IN DESIGN. THE ILLUSION OF THE RENAISSANCE IS CONTINUED IN THE FABRIC—THE NEW AND SEDUCTIVE VELVET

Vel-Couture

FASHION-BILT GOWN, INC.
1412 BROADWAY, NEW YORK CITY

NEWPORT VERSUS LONG ISLAND

(Continued from page 75)

Vanderbilt ring. Another very attractive figure is Mrs. John Duncan, who doesn't mind marring her beauty with great black goggles. Every one is goggling this year, and champagne is the popular shade in bathing-suits.

You can see all the young things like Leta Morris, Sally Woodward, and Kitty Wickes, at the Saturday night's subscription dance in the old Casino, sitting out on the old-fashioned high chairs of the upper porch with their feet on the railing, looking down in the Main Street—or whirling around to the alluring strains of "*Dein Ist Mein Ganzes Herz*." Mrs. Winslow was seen there, running around introducing all the blond young officers off the Swedish training-ship. The subscription parties at the Clam Bake Club are good this year—more like a night-club than a dance. You have your own table and bring your own drinks. Muriel Church was there with her fiancé, and she looked very happy, in a blue satin dress. Louis Agassiz Shaw did the most amazing steps with his wife—in very quick time with much pointing of toes. He seemed to be enjoying it, and so was every one else.

The theatre is good, this summer, what with "*Mary Rose*" and "*Petticoat Influence*" and "*The Dover Road*" and people like Edith Barrett in the casts. Schuyler Parsons is doing the sets out of the rich store of his own shop, which is not only an amusing way of advertising, but a bonanza to the theatre, as well, because they are beautifully done. As he does only indoor scenes, at "*Mary Rose*," a great deal of speculation went on during the outdoors scene of Act Two, as to what the little Early American tree might be, and where Mr. Parsons had found the Sheraton tree-stump.

LONG ISLAND

And now, back to Port Washington where the atmosphere is altogether different and Greek does not meet Greek, and every party is sprinkled with essence of Broadway. There sits Bee Lillie in her garden, groaning at having to leave for matinées. In walks Clifton Webb and his mother; George Kaufman and Marc Connelly, Howard Dietz and Dwight Deere Wiman look in for a moment. Tallulah Bankhead takes a sun-bath for her next picture. The Swopes keep open house and sea on Sundays. The beautiful Mrs. Gaston (Pina Gaston) beckons us to her house (which she is sharing with Dr. and Mrs. Cowles) for a swim in her pool. Her swimming uniform is lovely for her guests, but conceals her beautiful figure—crêpe de Chine divided skirts and blouses in every colour.

Every one is talking still of the amusing house-party that the Marshall Fields gave a few weeks ago at their place at Huntington. A half hour before the guests went to dress for dinner, Mrs. Field suddenly announced that every one was to come down in fancy-dress. There was wild confusion for an hour or so, but, when the guests appeared, the costumes were hilariously funny. Serge Obolensky put on a woman's bathing-suit and a bathing cap with little curls protruding on each side. Mrs. Field came as a Scotch lassie in an old plaid tweed

skirt. Lovely Mrs. Burrall Hoffman wore her husband's blue silk shorts. Adele Astaire put on one of young Barbara Field's dresses and came as a little girl, and Drian, the painter, came as a Moor in his own very magnificent dressing-gown.

Looking back over the parties of the summer, Sonny Whitney's was one of the best. There was a dance floor in the new patio of his house, surrounded by tables and made romantic with lanterns, and vistas of the moonlit garden. During dinner, marvelous fireworks were set off in the distance, so that it was like a gala somewhere on the Riviera. A rumba orchestra played, and two Cubans did native dances.

The high spot of the evening came when "Liz" Altemus Whitney, Gladys Hopkins, and Mrs. Meyer crooned trios in a very professional manner, while Mr. Meyer, the song writer and pianist, played and Mr. Altemus conducted with a gourd.

MORE PARTIES

The Payson's anniversary party was another gay one. There were great clumps of lanterns in every conceivable tree and bush, turning them all into fantastic fruit-trees—a grove of blue, then another of cerise, and lime coloured ones, refreshing enough to eat. The pergola near the pool was fantastic with vines and unexpected indirect lighting. The dancing was in the pool house, and there, among the dancers, pyjamas vied with evening dress, with the odds in favour of pyjamas. Mrs. Baldwin Browne wore white satin ones with a cunning little red coat. Adele Astaire wore red-and-black plaid taffeta ones. Mrs. James Forrestal had on tilleul-green crêpe roma Vionnet pyjamas with a coat in the same colour made of a heavy beaded stuff.

The best party of the season, uniting the old Long Island and the lively Port Washington crowd, was the dinner that Mrs. James Curtis gave for the Marshall Fields at her beautiful place at Roslyn. The tables were set on the lawn behind the house, on a sort of bluff, from which, through tremendous old trees, you could glimpse the bay. The Curtis gardens have a real Victorian charm, and the women, in their romantic light white dresses, fitted in with the charm of the place. Edith Baker looked divine in white chiffon. Irene Castle McLaughlin was there, too, very beautiful in red. She, by the way, is a magnificent swimmer. The day after the Curtis party, she dove off the top deck of the Bakers' *Viking* and then swam about very gracefully in waltz time. There was dancing after dinner at the party, and it was late, late, late before the iron coloured boy who serves as a hitching post by the door saw the last automobile off.

Newport and its exclusiveness; its old, old ladies dressed in white crêpe de Chine and in ermine; its beautiful overdoors; its formal "How d'you do's," is a place that won't forget one.

Port Washington—gay, forgetful, transitory—with its scattered villas and its few great houses; Mrs. Jack Whitney's, Mrs. Hearst's, the Astors'—will you remember? Perhaps not.



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The Suedes of September

Hanan has moulded the loveliest of suedes into the smartest of Autumn models. In presenting these new creations, Hanan renews a treasured reputation for excellence. Hanan footwear is priced at from \$10.50 upward.

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TROPICAL CLOTHES

BY LESLIE BELL

SOME weeks ago they first began to make their appearance in the morning's post—vivid, colourful pamphlets breaking the dead-white monotony of invitation cards, business envelopes, and personal correspondence. Arabs gaze forth from their pages, elephants and flaming sunsets decorate the margins, and the covers are splashed with green and blue and orange, while camels, sharply outlined against a desert sky, pad their steady way across sandy wastes.

Colombo, Rangoon, Mandalay!

The mere sound of the names rouses the imagination, till you fancy you are listening to the roar of giant breakers rolling up and crashing with a dull reverberating boom on the red beach at Mount Lavinia in Ceylon. Your eyes are dazzled by the white domes, gold tipped, of a thousand pagodas hiding among the jungle trees of Mandalay under a turquoise sky on fire with the sun.

Moonrise in the gardens of the Boat Club in Rangoon, casting a wide bar of silver across the still, dark waters of the lake, while nearby the band of a Highland regiment plays "Colonel Bogey" and in the distance, softly luminous, glows the outline of the Schwe Dagon—the great golden pagoda.

These and countless other brilliant pictures will pass before your mind's eye as you scan the beckoning pages in front of you.

WHAT TO TAKE

Whether you are as much at home on board an ocean liner or in the Calcutta express as you are by your own fireside, or whether you are planning with eager curiosity to visit those far places you have so often dreamed of, but never seen, the same careful selection will be necessary in planning the very special wardrobe you will need in order to be comfortably at ease on a round-the-world cruise or a shorter trip to the East.

Perhaps, if you are very fortunate, you will be travelling with a small congenial party, or possibly alone—deciding your itinerary as you go and stopping off according to your inclination. All this will be guided largely by that little package of crisp, introductory notes to "friends of friends" in the East, which lies in the pocket of your writing-case.

The hospitality of the white community there is proverbial, and even strangers are usually welcomed, but the cultured woman with introductions who arrives faultlessly gowned, aglow with fresh ideas, and up to the minute in bridge and books will be the storm centre of social enthusiasm anywhere. So, whichever way it is, clothes are going to count even more than usual.

In a tropical wardrobe, sports frocks and evening gowns should predominate. Deck games make alarming inroads on one's supply of tub dresses, and silk soon rots, so the woman who knows chooses gay cotton prints, a silk-and-cotton mixture, or voile. She is thus certain of looking crisp and cool even in the wilting heat of Aden or Singapore. Of course, she will see to it that her frocks are very smartly

cut. Also, she will not forget that lazy half-hour on deck when daylight has almost gone and lights have not yet been turned up. An appropriate wrap is a necessity then, as she lies back in the pliable depths of a green canvas chair playing with the slice of orange in a frosty lime-squash and enjoying the luxurious fatigue which comes after hard exercise. Flannel or wool jersey would be suitable for such a wrap, or, better still, it might be one of those big, white, blanket polo coats which are so conveniently slipped on.

The wardrobe for tropical nights might well begin with the filmy black lace which is the foundation of all good evening wardrobes for the traveller. Expensive simplicity should emphasize the sophisticated lines of a dead-white gown which will be a welcome contrast to the printed chiffon dinner-dresses—of which you must have at least two, because there will be so many occasions when, somehow, nothing else will quite "do."

Your evening wrap should be sufficiently neutral to harmonize with any of your gowns. There is, of course, no danger of your falling into the coolie coat snare—that distressing sartorial anomaly so ardently sponsored by women who are a little uncertain—or only too certain—about the cut of their frocks!

Remember that satin and taffetas split with the heat and salt air, metal fabrics tarnish, and tulle soon wilts.

Perhaps the chief difference between the experienced traveller and the novice is that the latter is apt to take too many things. She needs to remind herself that, on a cruise, time is mapped out in advance and that rummaging hastily for the garment one wants through a trunk full of superfluous clothes can mar the enjoyment of the most thrilling trip, especially if it must be done in a cabin shared with a second person while the temperature wavers between ninety and a hundred!

TRAVELLING ACCESSORIES

Games bring your shoes into prominence, and they are particularly noticeable when you sit in a deck chair. Cool, low-heeled, white sports shoes, one pair of pumps of linen or kid to wear with crêpe de Chine afternoon dresses, and a pair of tan walking shoes should each have their place in the shoe compartment of your trunk. Evening slippers should not be too elaborate, unless you have sufficient space for several pairs.

Hats must be bought with discrimination. Two small, simple ones of straw or silk will do for sports and wearing on deck. Felt feels close and heavy in the tropics, though a very light one in some pastel tint is sure to fit many occasions if you have extra space in which to stow it.

If necessary, buy your solar topee or your terai at Simon Artz' in Port Said, though many travellers dispense with this grotesque head-gear and carry a green-lined umbrella of double thickness.

According to your luggage will be your hats, but, unless you are making a lengthy (Continued on page 132)

● **CHARIOT** (Lacquer red case) — Rich flame...good with costumes of green, woodsy brown, black and flame-color. **PRINTEMPS** (Fern green case) — Contributes greatly to the success of pastel frocks. It is also very lovely with black and white. **VICTOIRE** (All black case) — Rich and warm. Triumphant with a black costume! **COQUETTE** (Black case with oyster white top) — A deep red, with raspberry, winey tones. A dashing touch for the woman who likes a definite make-up. **VIOLA** (Blue case) — There is a hint of violet in this...just enough to make it perfect for wear with blue. **CARMENITA** (Black case with silver top) — Darker than Viola and a charming foil for dark colors.

Lipsticks of the Ensemble



● Be gay...or demure. Be dashing...or subdued. Be sophisticated...or naive. The new Arden Lipstick Ensemble endows you with the power to change your personality to suit your mood—or your gown. Six lovely lipsticks in six enchanting shades. Petal-smooth...really indelible...easy to apply...exquisitely tinted. Once you see the Ensemble, you will want all six. But you may buy the new Arden lipsticks individually.

● The Arden Lipstick Ensemble, comprising six lipsticks in six charming shades, is . . . \$7.50. Individual lipsticks are . \$1.50.



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ANNOUNCES

PARFUM "L"



Here is a gay adventure in perfume . . . piquant, youthful . . . saying, "I can resist everything except temptation."

FUR COATS HAVE A NEW CUT

(Continued from page 87)

Fur-and-fabric combinations have evolved beyond the half-and-half effects of last year, and now we see heavy sections of fur used as trimmings, as wide, flat, softly draped collars, large rever applications on sleeves, and flaring peplums. Often, fabric coats will have entire sleeves of fur or heavy patches applied on the lower part of a coat to weigh it down.

Brown pony, lustered brown Persian lamb, nutria, golden seal, and white astrakhan-breitschwanz are ex-

cellent for country wear in slightly fitted hip-length coats. Wildcat and leopard will make ultrachic sports coats, smartest when of seven-eighths length.

Muffs are more and more in evidence, and they are especially smart when carried with a short fur jacket or bolero to match. The flat versions usually incorporate a bag of some sort, but the small round shapes are too pouchy for this and call for a narrow oblong purse to slip inside.

TROPICAL CLOTHES

(Continued from page 130)

stay in the tropics, limit your millinery to the minimum and let the skill of the Paris modiste help you on the way home. With all Paris to choose from, you will be thankful that you still have a few unfilled corners in your hat-box.

A good kodak adds enormously to the pleasure you will get from your trip. Not, however, in order that you may take pictures of natives diving for coins, rickshaw coolies, or Indian women with babies on their hips. These can all be bought in any quayside kiosk. But art editors are always on the look-out for good photographs

—provided they are unusual, and an amateur interest in photography is much increased by the feeling that one may find a market for one's snaps. Elephants and pagodas (as the tourist sees them) are a glut on the market, but photographs of places, scenes, and people that the average tourist never sees are in demand, as well as being a permanent reminder of pleasant hours.

Of course, you will read while you travel. Your mind, as well as your body, requires change of apparel, and you will find an inexhaustible supply of Eastern bibliography awaiting you.

P A R I S J E W E L L E R Y

(Continued from page 66)

room, with no detail of the original decoration changed, the most beautiful of the Chaumet jewels are displayed.

Monsieur Chaumet moved here from the rue de Richelieu in 1907. He has a great number of employees, for every step in the making of jewellery is done right here. This is a house that is known for the rare beauty of its jewels. Monsieur Chaumet has just completed a set of three pearls that are probably unsurpassed. Each weighs sixty grammes, and all the sunrise hues have been caught in their creamy depths.

The walls of a room at the side are bristling with paper tiaras—patterns of tiaras that have been made by the house. There must be two hundred of them, at least.

MARCHAK

The shop of A. Marchak, on the rue de la Paix, is like a jewel-case in itself. It is a small room, the walls lined with grey silk brocade, the cases framed in steel. Small delicate pieces of modern furniture, made of precious wood, are placed on the thickly carpeted floor. This is a house that has risen Phoenix-like, in Paris, from the flames of the Russian revolution.

Monsieur Alexander Marchak, son of the founder, came to Paris in 1918, three months after his father had died. He salvaged one thing when he fled—a large silver plate that the workers had given to his father in 1890, on the occasion of the twenty-fifth anniversary of the firm. Attached to the

plate, but working freely, are miniature jewellery machines. Each worker reproduced his own tool, and beside it signed his name.

Monsieur A. Marchak had worked in his father's factory and had studied jewellery designing. He knows the business from the ground up. His special delight is in such jewelled objects as desk ornaments and clocks. He carves into huge pieces of lapis-lazuli and onyx and jade, to make these. They are all extremely imaginative and marvels of ingenuity in execution and design.

OSTERTAG

The Louis XVI. walls of Ostertag, on the place Vendôme, are painted robin's-egg-blue. The afternoon sun sweeps across the place from the Ritz and plays upon the jewels. They are deep, clear stones, cut in simple cabochon shapes. Emeralds and diamonds combined; rubies and diamonds combined; sapphires and diamonds combined.

Ostertag was one of the first to introduce the combination of many coloured stones—the mélange of rubies and sapphires and emeralds that broke down the hard jewellery lines. This is also a wholesale jewellery house, but like all the great Paris jewellers, there is individuality in every piece turned out. It is not only bad form to repeat; it is practically impossible if you are working with important stones. You select your stone first, and then let the design evolve around that.



Monce That newest note in Fall footwear, Ecre Kid, (used exclusively now for expensive type shoes) provides a charming trim for this dress tie model of Brown Kid, with piping of Light Biege Kid. The wide silk ribbon tie (so popular this Fall) has dainty ornamental ends of kid. *Styled by Rysonéle*



Albani Notice what an air of smartness is given this Tailor Town Black Kid Oxford by the black and white perforated piping. The way this two-tone piping is hand tailored of alternate black and white kid is typical of only the most expensive type shoes. Of course you expect such fashioning in shoes. *Styled by Rysonéle*

THESE three little words "Styled by Rysonéle" have become thrilling news to those who have always wanted to wear really fine footwear without "paying the Piper". For now they know that shoes "Styled by Rysonéle" always offer the smartest and newest models of correct shoe fashion . . . always are tailored of the finest shoe materials that money can buy . . . yet priced at \$8.50 to \$10.50 (most styles).

Such values are made possible by a unique method of making, originated and used exclusively by Rice-O'Neill. *At leading retailers everywhere.*



Fanie New Brown Patent Leather Trim in graceful curving shapes gives Fifth Avenue distinction to this fascinating pump of Brown Suede. Only the shoe itself can show its perfect rhythm of line and design. The materials used in this shoe are the finest that money can buy, as is true of all shoes. *Styled by Rysonéle*



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The name "KeepWarm" on a blanket has long given assurance of outstanding blanket quality. Of pure, virgin wool, in delicate pastel tints and Satin bound, each blanket is a masterpiece of the weaver's art. Now, with wool recently its lowest in twenty-five years, "KeepWarm" Blankets come to you at the lowest price of all time.

We Guarantee Every One of These Luxury Features

100% Pure Virgin Wool

and nothing else. Not a bit of cotton or "re-worked" wool in them. All fresh, new wool for greatest warmth, lightness, and life.

Fast Color Tints

that will not wash out or fade but stay bright for years. The fashionable pastels—rose, blue, gold, green, orchid—in solid colors or large plaids.

Satin Binding

Both ends bound in rich, lustrous satin ribbon—luxurious and practical.

Full Size—Preshrunk

made oversize and then shrunk to full 70x80 inches so they always stay large and never lose their shape. Plenty of tuck-in all around for full, single, or twin beds.

Deep, Thick Nap

The fine weave and deep nap give "KeepWarm" extra fluffiness that is so delightful.

Get Ready for Winter Now--While Your Dollar Buys Most

Charming blankets on *every* bed, blankets for each bedroom's color scheme, extra blankets for wintry nights, now can be yours, at savings you'll long remember.

Beauty--Warmth--Durability

The flower-like colors of "KeepWarm" Blankets—created by artists after two years of study—evoke an *ah!* of delight. Fast colors they are, that fear no sun or suds. The binding of rich, lustrous Satin, sturdy and serviceable, matches in color the wool and accentuates its charm. And in their soft, lofty nap are countless tiny "air pockets" which effectively shut out the cold, bringing cozy, light-weight warmth and sound, restful sleep.

May We Send These Blankets Without Cost to You On Approval?

If the guaranteed features at the left are those you desire in *your* blankets, let us send two or more "KeepWarm" Blankets—in your choice of style and colors—on Free Approval. You may return them at our expense, or if you decide to keep them, your check for only \$8.95 pays for TWO blankets. Get yours now, while your dollar buys the most in years.

Mail This Free Trial Coupon

NEW PROCESS COMPANY--Warren, Penna.

You may send the blankets I have checked, postpaid, for a week's Free Approval. I will either return them at your expense or send \$8.95 for TWO.

Mrs. _____ Please Write Plainly
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City _____ State _____

Husband's Business _____ Position or Title _____

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FREE! 2 cedarized, moth-proof blanket bags if you care to remit now. Money refunded if not pleased.

CHOOSE 2 OR MORE

Solid Pastel Color
☐ Rose ☐ Green
☐ Blue ☐ Gold
☐ Orchid

Plaid Pastel Color
☐ Rose ☐ Green
☐ Blue ☐ Gold
☐ Orchid

THE world to-day seeking something new in interior decoration welcomes the movement towards a definite twentieth-century taste. The individual with true aesthetic knowledge and appreciation will enter the portals of modernism garmented in the decorative wisdom of the past.

Germany, France, and England first fostered the modern movement, but a recent study of it in most of the large cities of Europe shows the hotbed of interest to be centered in America. Designers employed by the large furniture manufactories are seeking to float a bewildering array of good and bad ideas in the whirling tides of fashion. But all thinking artists know that every origination, or seeming origination, in the production of the appurtenances of daily living must follow certain basic laws of artistry established by cultured civilization or, after a short and no doubt highly commercialized life, end in the graveyard of mistaken fads.

In selecting the chairs, tables, beds, and other essentials of a room in twentieth-century taste, it is well to make a serious examination of their craftsmanship. Is their producer guided by a sure sense of form? Is he a master of the rhythmic line? Is he a furniture architect in the best sense of the term? The word "modern" can cover a multitude of sins in hand or machine labour. A novelty may appear, for the moment, to be a desired thing of beauty and later prove anything but a joy forever. Much of the new furniture flooding our furniture shops is the progeny of the opportunist. The greedy sharks that follow any suddenly large art movement often end by devouring it. Beware of the pieces that look as if they had played a game of pitch and toss with vanished modes. Twentieth-century interior decoration is often stigmatized as "jazz decoration." The day before yesterday, our American manufacturers permitted their hirelings to improve on the heritage of great cabinetmakers—models that had become part of the soul of a period and recognized as stamped by the period. It was possible to buy a chair with an Empire back and Louis Fifteenth legs. Mahogany was mostly Chippendale, but a Chippendale that followed a new yardstick. The more ignorant the owner of a business, the more bastardized his output. If such a man received a chance criticism for faulty, inelegant, and ofttime nightmare pieces, his reply was invariably, "The public wants change."

THE AMERICAN RENAISSANCE

When most Americans look backwards at household gods, they can remember the glooms of the Civil War period, the plush-and-gilt prettiness of the 'Eighties and the later Reigns of Terror in decoration that brought about the American Renaissance. The Renaissance may be said to have begun with the first interior decoration shops. At first, the child of the rich and discerning, it romped its way into the laps of a goodly portion of the public. The man in the street and the woman in the backyard began to rea-

lize that it was time to read of or somehow assimilate a slight recognition of the world's heritage of accepted furniture styles. The masses studied old furniture and learned history. To this serious national interest in the beautifying of the home, we owe the birth of that phase in interior decoration, now waning, known as "Early American Taste" and the classification of the artisans and artistry of our progenitors. A perusal of the furniture advertisements in the magazines of the past few years shows the breadth of its far-reaching appeals. Those pages at this moment exploit new temples and their connecting warehouses. The youngest manufacturers of furniture have seized the slogan of a dying, or at least dusty, crew, "The public wants change."

VIRTUES OF SIMPLICITY

In viewing the recently born furniture creations that the foreign markets are preparing with more than one eye on America, the type that seems to have the largest possibility of making an international appeal is that which comes with a sure simplicity. Here we meet the strength of a mediæval conception of beauty—the strong line, the noble curve. Just as the newest school of painting has reached back to a recorded primitive and elemental heritage, and the sculptors of the moment are finding inspiration in the creative wisdoms of the Ming carvers and the less tutored, but more exotic, wood and stone creations of the barbarians, so the best twentieth-century furniture has crossed the bridge of Time to grope in a twilight age and toy with the stern spirit of the Gothic. Steel and concrete, the spine of the modern home, must not look back to the Beauty that was Greece! It can not afford to trifle with the Graces—*ne formait qu'un seul tout avec le décor*. In demanding the best furniture offerings of to-day, do not mistake a meaningless novelty for a great achievement. The settling wings of the movement may shelter genius—genius harried and shot at as it flies over the wastes of greed-devouring commercialism—but it is as well to realize that every man with a fresh idea has a ring of eager imitators mutilating this idea.

Since man has had four walls and a roof, there have always been bright spirits who wanted the finished interior different from the interiors of their neighbours. Morris stabbed to death Victorian fallals. In the midst of period precisions, London saw the rise of the sparsely furnished room—the room with the gold, silver, or one-colour walls. The black background and the divan formed a famous pre-War fashion. Rooms in two tones of grey or tints of brown have been in vogue as long as most persons can remember. The room in monotonous, the room whose soul seems of tarnished metal, the room of coloured glass walls, the room planned to feature one or two objects, all go back to the days of Whistler. One finds in the chatter of the new school of interior decorating, certain hoary, bearded (Continued on page 138)

YOUTH into old age, with beauty enduring. Laughing at years . . . laughing with them. Joyous dawns . . . serene noons . . . brilliant nights. Every woman's desire, but not every woman's achievement. Still, if youth would be served, youth shall be. Beauty's shrine for the sophisticated is none other than Princess Pat. There dwells happiness . . . there may be had the boon of modern magic. Three creams—no more—to utterly assure petal textured complexions. Not the most inexpensive, to be sure. For all the sciences of skin care have been invoked. First an exquisite, fragrant cleansing cream. But with a *new* virtue—in that it scientifically corrects pore film. Second, a marvelous unguent that rejuvenates. Differently penetrative is this cream, for *deep tissue* restoration that is unique. Aging lines? You smilingly dismiss the idea. Firm, colorful, transparent skin. It is yours. And then how wonderful to discover exclusive Princess Pat Ice Astringent. No other cream known does so much to perpetuate beauty. For it is the ultimate step in complexion care—giving instant closure to the pores. Then, if you desire youth always, follow through with these beauty aids "created for a Princess."

Princess Pat



SLIDING—WITH PRENTICE FASTENERS

—IS YOUNG AMERICA'S NEWEST INDOOR SPORT

"I slip, I slide"—quotes the Young Thing gaily as she does a lightning change from her lounging pyjamas to a smart sports blouse. She's just one of thousands who've decided that the only really modern way of getting in and out of anything is with Prentice Slide Fasteners.

Sports clothes, overshoes, handbags, luggage • there's no end to the things that have been improved with a Prentice • just look for the name on the "pull".

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A fastener famous for Strength.
Rust-proof. Launderers perfectly.
Smooth outside surfaces. Flexible
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PRENTICE

Dependable Slide Fasteners

[In Canada—THE ROYAL FASTENER]

COMPLETE PATENT PROTECTION

HATS—RIGHT—ABOUT—FACE

(Continued from page 58)

The brim turns up against the crown, which is set forward on the head to begin with, or it merges with the crown as in Patou's toques (this may sound odd, but even toques, this year, have brims); or the brim is straight, and the hat goes on at a forward angle, so that there's a gap at the back of the head. Talbot's "Lamballe" is one of these, but this has the ostrich trimming swung around to fill in under the brim at the back. A black velvet bow fills in a lot of vacant space at the side and back of Agnès's "Elle Vient" and helps to keep the hat on, besides. Feathers and bows as back trimmings prove that, if you don't like the idea of a bare-back-of-the-neck, trimming, to fill in, is equally smart, this season.

FEATHER FANCIES

Feathers are fluttering down out of the skies upon all our heads. There are tiny, bright quills, to show which way the hat is going; slim pheasant and peacock tail-feathers to swing around shallow crowns, darting or drooping along the side of the hat when they come to an end. There are pert *minoches* and bits of ostrich to jab into decisive angles; cock feathers and ostrich to curl behind the ear; soft sprays of ostrich, or swan's-down, or marabou to settle down upon low crowns. Yes, ostrich—can you believe it? But don't waste any regrets over the ostrich plumes you hoarded for years and finally threw away in despair. The new ostrich feathers are not like that. Ostrich, to be smart, this year, must have a very different look. It's apt to be smartest when very thoroughly groomed. That delicate little strip of white feathers on Maria Guy's "Plume au Vent" is ostrich, clipped down almost to the bone. The upstanding ostrich tips on the Talbot and Valois hats shown on pages 58 and 59 have been glycerinized to give them that pert, self-possessed look. Ostrich, as a rule, is glycerinized, lacquered, stitched down, or trimmed. Then, too, we have birds—birds that swoop down on the side of a crown, tiny birds that take off from the edge of a brim. Bright little birds' heads give an exciting new look to neutral coloured sports felts. But with birds, you must be careful. No spread-eagle effects. Feathers without fuss is the idea in this new millinery.

RIBBONS, TOO

Having satisfied our long-suppressed desire for feathers, we may come to feel that we would like a little ribbon trimming, for a change. Certainly, ribbon is being used in exceedingly smart ways. Very narrow ribbon trimming is particularly good. Half-inch moires and grosgrains may tie around the crowns and bind the edges of felts. Sometimes, you have to do something to the edge of a brim to give it its sharp, decisive dip. Some are bound with grosgrain or moire, some edges fold back on themselves, and some have concealed wiring, none less! But felt hats for active sports wear are best when the brim is left raw. Wider, bright coloured grosgrains are impor-

tant around the crowns of neutral coloured sports felts. Reboux has narrow black moire ribbon around the green felt "Frôleur" (illustrated on page 60), ending in a spray of wider looped ends at the back. Maria Guy sticks a tiny white velvet bow at the back of "Madame Lelong's Toque," in black velvet, showing that ribbon can accent the line and colour of a hat as effectively as feathers. The pinwheel bow stuck at the side of Patou's toque "Donne-moi" gives the dash that a new hat must have.

Now and then you will see a veil used as a trimming motif, but here, again, is something that calls for an expert touch. Marie-Alphonsine drapes a coarse-meshed brown veil along one side of a beige chenille toque and lets it droop a bit at the back to carry out the lovely sweep of the front-to-back line. Talbot lets a delicate lace veil descend for about two inches below the edge of a narrow, straight-brimmed felt. It's chic and alluring, and not eccentric in the least. But veils, to be anything but foolish, must be handled with great care.

COLOUR AND FABRIC

Trimming will give whatever note of vivid colour there is to be seen on your head, this year. Feathers are apt to bring bright accents, but the hats themselves are usually dark. Your town hat will be black or brown or dark forest-green or dark blue or raisin-red—deep classic colours to match the colours of the autumn woolens. Sports hats, however, can be bright: vivid red, vivid green, bright blue. Newest of all, for sports during the autumn and winter, are the neutral beige and grey felts.

Felt, as you have probably guessed by this time, is going to be good this year. Felt, in fact, is back. Nothing else takes so naturally to the new shapes. Felt will be worn for town and for sports. There are soft felts, stiff felts; dull felts, shiny felts; smooth felts, furry felts. Light-weight taupe is superb, and Mado uses a *feutre moscovite*, one side of which is fuzzy, like fur. There's quite a little feeling for fur, too, in a properly restrained way. Talbot uses a bouclé silk fabric that looks like astrakhan. Maria Guy has made a white caracal toque for Madame Lelong, and Agnès has made one of black breitschwanz.

After felt, in importance, comes velvet. Agnès uses quantities of it and has a special *velours Agnès*—a cut velvet, cut away in stripes to show the warp of a contrasting silk. It looks as though ribbon has been encrusted in a velvet hat; but not at all. Maria Guy has a ravishing supple jersey-velvet. Buckram is sometimes inserted to give a velvet hat the right shape. Patou, for his smart toques, sometimes uses a velvet ribbon streaked with white. Chenille is also important this year. Agnès uses a lot of it; so does Alphonsine. Alphonsine has fine, tight chenilles in brilliant dark colours, and dull versions of the same stuff in beige, grey, and white. Alphonsine also makes hats of dampened chiffon that looks like crêpe. Marie Belair—the smart (Continued on page 138)

SCUFFS and ABRASIONS *Skillfully Concealed*



Although colored leathers are the most sensitive and easily marred, you have only to touch up the scuffs, abrasions and streaks with Kydet' to restore loveliness. There's a matching shade of Kydet' for every fashion shade of shoes and accessories.* As gently as cleansing cream, this beauty treatment restores color, removes soil, and refinishes the surface like new. Mildly lubricant, it keeps leather soft and supple. A gentle rubbing leaves nothing to smudge or come off. Only a pleasing fragrance remains. Sold wherever you buy fine footwear. 50 cents. *Kydet' will tint white silk or satin shoes. Also preserves the color of fabric footwear.



WHAT COLOR SHOULD I USE ON MY SHOES? KYDET' COLOR ENSEMBLE CHART—FALL 1931

KIND OF LEATHER	FOR DARK SHADES	FOR MEDIUM SHADES	FOR LIGHT SHADES	FOR EXTREMELY LIGHT SHADES
BLACK	KYDET' BLACK (for bright finished leather or patent leather) DULL BLACK (for dull finished leather)			
BROWN (or Tan)	PRADO BROWN KYDET' BROWN BRONZE	SUNBURNED TAN CHAMPAGNE KYDET' TAN	KYDET' TAN KYDET' BLOND BEIGE	EGGSHELL KYDET' BLOND SAND
WHITE	(for glossy finished leather) (for dull finished leather, Kid, Buck or NuBuck)			WHITE GLAZE WHITE KID CLEANER
RED	KYDET' RED	KYDET' RED	KYDET' PINK	KYDET' PINK
GREEN	DARK GREEN EMERALD GREEN	KYDET' GREEN	KYDET' GREEN NILE GREEN	NILE GREEN
BLUE	DARK BLUE ADMIRALTY BLUE	SKIPPER BLUE LIGHT BLUE	LIGHT BLUE BABY BLUE	BABY BLUE
PURPLE	VENETIAN PURPLE	KYDET' LAVENDER	KYDET' LAVENDER KYDET' ORCHID	KYDET' ORCHID
GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY
YELLOW	KYDET' BLOND KYDET' BEIGE	KYDET' BLOND KYDET' SAND	EGGSHELL KYDET' SAND	EGGSHELL SMOKED ELK
SPECIAL LEATHERS	Kydet' comes in colors for Suede For Reptile Leathers (Snake or Alligator) use Kydet' Reptile			
FABRIC FOOTWEAR	Silk & Satin Linen & Canvas Use Kydet' Satin Cleaner for all colors and shades Use Kydet' Linen and Canvas Cleaner for all colors.			



Kydet'
SHOE CREME
A BARTON PRODUCT

For a small flask, free, in any color on the Ensemble chart, address the Barton Manufacturing Co., 4157 N. Kingshighway, St. Louis, Mo. This offer limited to U. S. and Canada



The extra cost
is slight

The extra quality
is exceptional

A MARIPOSA Blanket may cost a little more than an ordinary blanket. It has quality, however, that gives many, many extra years of wear. Why, there are hundreds of Mariposa Blankets which have given as much as a generation of wear.

That's why it is so economical to pay the difference for a genuine Mariposa Blanket.

Extra quality is the reason why important hotels, large hospitals, and other institutions, where wear and tear is far harder than in your home, use Mariposa Blankets.

You'll begin to notice this difference in quality the first time you crush a Mariposa Blanket in your hands. How soft and springy the fibres! This is the sign of good wool, properly processed and woven. Lay your hands between the folds. How warm and cozy! Expert weaving and secret processes developed through almost 75 years insure the very maximum of dead air spaces that keep cold air out and body warmth within.

It's only when you have used the same Mariposa Blanket for 10, 15, 20 years, however, as many other housewives have done, that you appreciate the real value, the real low cost of a Mariposa Blanket.

But with all their utility and value, Mariposa Blankets have not forgotten the charm of color. Only a tulip garden in spring can match their lovely solid colors, charming reversible pastel effects, and colorful plain and scotch plaids.

Examine . . . compare Mariposa Blankets at your nearest dealer's. If you have difficulty finding him, although you shouldn't, send the coupon for his name and a copy of our beautiful booklet on better sleep which shows many blankets in full color.

SHULER & BENNINGHOFEN
Hamilton, Ohio Established 1858

This label identifies the
genuine Mariposa Blanket.



SHULER & BENNINGHOFEN
Dept. 200, Hamilton, Ohio

Please send me a copy of your booklet on better sleep and the name of the Mariposa Dealer near me.

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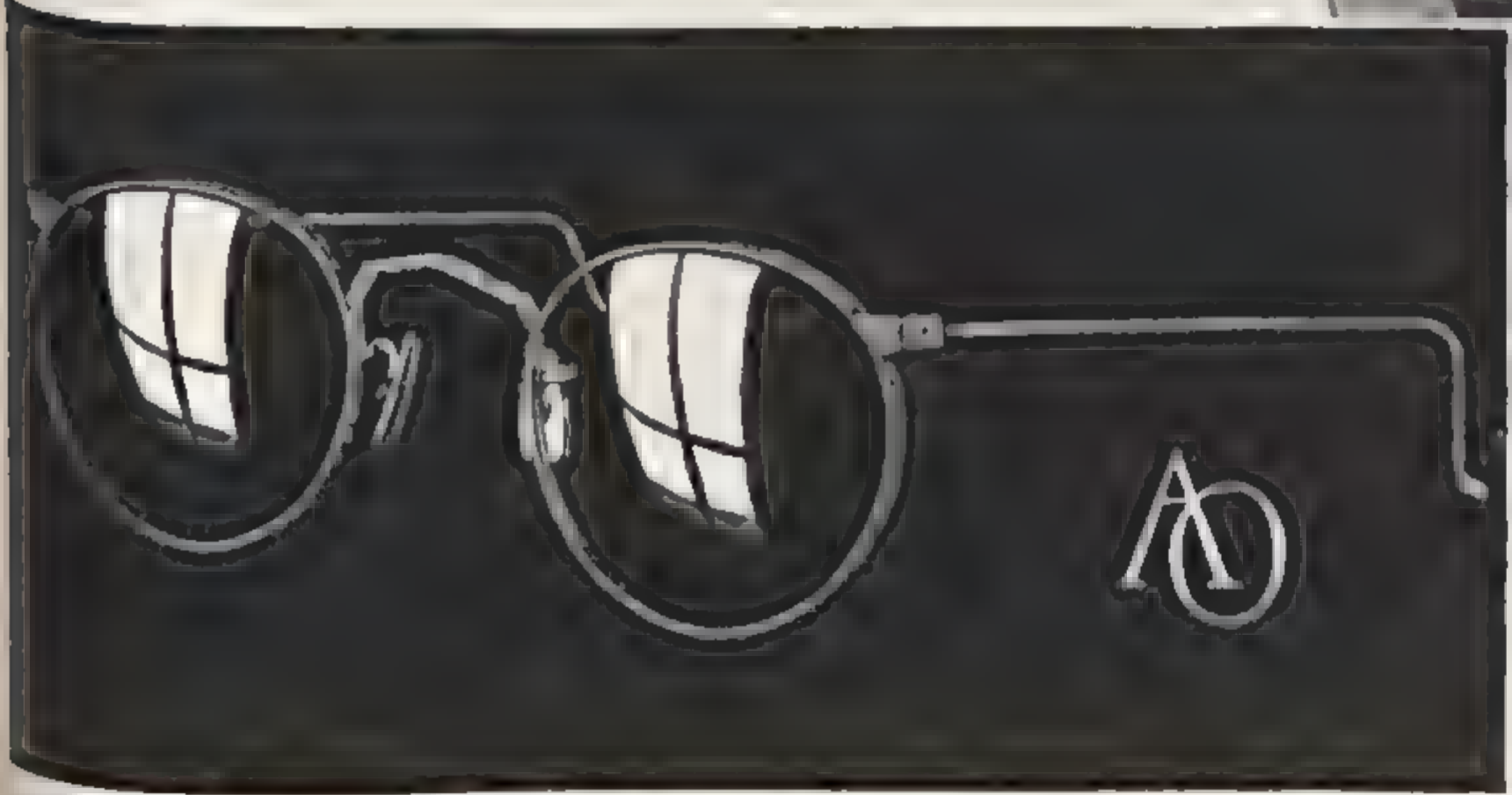
ALL WOOL
MARIPOSA
BLANKETS

LET YOUR EYES *Show* . . . WITH NEW MODERN *Ful-vue* GLASSES



OLD STYLE (above). See how the eyes are concealed by these "bows," hinged at the middle of the frame in the old-fashioned way.

NEW STYLE (right). See how Ful-vue's temple, hinged high on the frame, reveals the eyes and improves appearance.



Ask the man who fits your glasses to show you the new FUL-VUE frame.

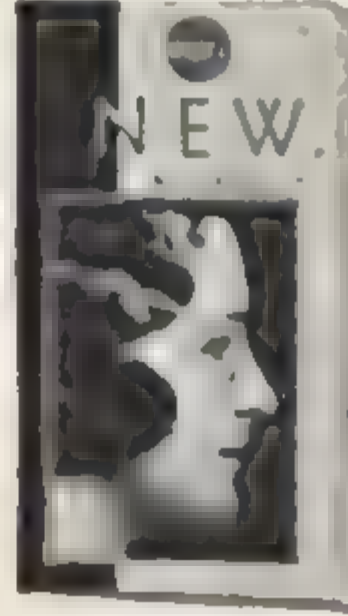
FUL-VUE glasses have the smart, good-looking
high temples that reveal your eyes

THESE pictures tell you why so many people are changing to the new Ful-vue. How much better, smarter, the girl looks with Ful-vue! You can see her eyes. No longer are they partly hidden by the temples or "bows." Ful-vue temples are attached near the top of the frame instead of the middle; they flow in a straight streamline to the ears instead of sloping at an old-fashioned angle. Old-style frames obstruct side-way vision; Ful-vue removes the obstruction. Also, the shape of the lenses and the

beautiful Gothic bridge follows the natural shape of eyes and brows—another victory for comfort, appearance and clear seeing. And patented Ful-vue glasses will not creep down the nose. New Ful-vue models now—for men and women—in pink or white gold, or Zylonite, which resembles shell. Look for the name FUL-VUE in tiny letters under the bridge.

FUL-VUE
FRAMES FOR YOUR GLASSES

Send for new, illustrated free booklet
Mail the coupon today. Receive, without obligation, "What's New in Glasses?" It gives you the full story of Ful-vue's modern advantages in vision, looks and comfort. It also tells you about Tillyer Lenses, the "wide angle" lenses, accurate to the very edge. Mail the coupon now.



American Optical Company, Dept. V4, Southbridge, Mass.
Without obligation please send free booklet on Ful-vue to

Name _____
Address _____
City _____ State _____
The name of the man who fits my glasses is _____

©1931, A. O. Co.

AMERICAN OPTICAL COMPANY
Have Your Eyes Examined Every Year

These charming new fashions of long ago!



In this supple bouclé suit of hand knitting yarn, Peck & Peck has caught the elegance of other days and the éclat of Autumn 1931. The skirt and belted cardigan are finished with borders of openwork stitch. And a yoke of real angora, hand embroidered, touches up the short-sleeved pull-over. \$65. There's nothing like a whirligig of feathers to accent the eyeward tilt of the new felt hat. \$17.50.

PECK & PECK

New York White Plains Boston
Philadelphia Chicago Detroit
St. Louis Minneapolis

THE FIRST ANNUAL SEA-PLANE CRUISE

(Continued from page 63)

together and maintained a fair formation all the way. All fifteen planes landed within twenty minutes.

Mr. Caleb Bragg gave a luncheon at the Yacht Club for us and the visiting Navy, prominently among them Rear-Admiral Moffett and Secretary Clarence Young. In the afternoon, the *Los Angeles* was open for inspection by members of the cruise. Some went and found it very interesting, while the

rest of us played golf and swam.

In the evening, we had a final dance at the Montauk Manor, and, much as we hated to think of it, the end had come! We were to disband the next morning. Never have I spent a more entertaining week-end. We felt that we had proved that a cruise by air was not only as much, but more fun than a cruise by sea, and something to be repeated every year, if possible.

HATS—RIGHT—ABOUT—FACE

(Continued from page 136)

new millinery house—uses satin for a charming and very formal afternoon hat, but satin is rare. Marie-Christiane still features grosgrain, and Descat still makes good use of suède: suède, with all-over stitching, which is one of the few examples of hand-work extant.

We shall wear real hats, alluring hats, and a great many hats. No more counting on one hat to see you through the day.

For sports, you will wear: A felt with a definite crown and a classic, though flexible brim, trimmed with a flat *minoche* or a grosgrain ribbon around the crown—probably both, in bright or neutral coloured felts.

For travel, you will wear: Felt again, with more complicated crowns and brims, or a soft felt toque with a smart, discreet note of trimming.

For mornings in town, you will wear: Felts with small quills and brims that are obvious or not, as you like. Felt bowler shapes, trimmed with narrow moire or grosgrain ribbon, to

match. Bound or wired edges, if necessary to hold the shape.

For smart, though informal luncheons, you will wear: Something like the Talbot and Maria Guy hats, drawn by Erickson in colour and shown on page 76, or like Reboux's "Frôleur," shown on page 60, and Agnès' "Canaille," shown on page 58.

For formal luncheons and afternoon, you will wear: Felts, with a more intricate brim, more exaggerated line, more conspicuous trimming, and velvet hats and toques.

For formal afternoons: Go as far as you like. As far as your individuality, originality, and personality allow—so long as you don't go theatrical or romantic or commonplace, in a pretty, girlish way. Only be sure that the rest of your outfit is up to the formality of the hat. Don't wear white ostrich and black velvet in combination with plain woollen and good serviceable astrakhan. If this be elegance that we are in for—make the most of it.

TWENTIETH-CENTURY TASTE

(Continued from page 134)

fads well known to the few. Among the ancient ideas recut and reconstructed, in the stress of a craze, the discerning can espy the architectural room minus all trimmings, with furniture the old lady out of the West might have designated as "mission," the flower forms of weary Art Nouveau, suggestive of femininity in corsets, and the art appreciations of the corseted, the room that seems all measurements where one thing more—a slight intrusion, a gimcrack, or even a rose—might make the ceiling tumble on the floor. The nation that is responsible for it has called it "*der Raum, wo Herr Hoffmann mit Frau Geometrie zu Bett geht*." In "going modern," as the jargon of the day puts it, the enthusiast should seek one of the well-informed captains of modernity and secure a fresh stage for his adventure. The latest productions in the furniture market do not take kindly to old backgrounds. Places mellowed and worn, the haunts of ancestor worship, the spoils of antique collectors, the corners of sentiment where souvenirs of dead modes are allowed to wink at their betters, are no place for strange intrusions. A modern background may be tempered and

chastened to suit old furniture, but an old background will mourn for its true complement.

Although a small army of our increasing population, largely composed of the rich and leaders of the American band-wagon, are nesting in skyscrapers and are in genuine want of a type of decoration in keeping with the exaltation, some hundred millions of Americans must remain nearer Mother Earth. The unthinking and easily influenced, caught in the frenzied clutch of an artistic force brought into being by dire need, may use the furniture that has comforted for years as firewood, kick holes through the superfluous portraits of progenitors, discard the bric-à-brac of a careless, less exacting day—but while doing so may they be haunted by bars from that threadbare ditty—Home, Sweet Home. Every home must be a home in the true sense of the word. It must minister to human wants, to hark back to the religion of the real home—"it must bless." Is the new furniture capable of performing an old miracle? Is it more or less the feat of the physiological moment? Will it live and weave itself into the fabric of the Twenty-First Century?



Piquant Personality

A bridge party
On the porch.
A hostess proud
Of her gay, cool retreat,
Of lawn and garden fair,
Of a gown of tomorrow,
Of all the qualities
That make her
A piquant personality.
Proud, too, of her
Smart service and
Cultivated cuisine,
And of
● Clicquot Sec,
A piquant ginger ale
Beautifully bottled,
As befits the best,
In graceful green and gold.
Delicately delicious . .
Bubbling with fairy foam . .
Tingling, tart,
Yet sharply sweet.
You'll like it, doubtless
For its distinct personality
Increasingly preferred
In smart homes,
And by connoisseurs
Who con the *carte du jour*
In leading clubs
And metropolitan hotels.



Clicquot Club

SEC

The Ginger Ale with Piquant Personality

BACK IN TOWN

BACK from the mountains or shore—and the social round commences in its Autumn setting.

See one gracious member of the returned set confiding to another that Venus Sanitary Napkins have a great deal to do with one's poise and ease of mind in these hurried days of shopping for Autumn wardrobes and so forth.



For, you know, Venus are quite different from the usual kinds—made of finest surgical cotton in knitted covers (not paper wrapped in harsh gauze). Their quality is their economy.

And the very finest stores in each city sell and recommend Venus.

VENUS CORPORATION

1170 Broadway
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THE EIGHTEEN-EIGHTY MODE

NOTE: This is the thirty-sixth in a series of articles on the history of feminine fashions, which appear in Vogue from time to time, and, when finished, will be collected and published in book form.

THE eighteen-eighty mode has been known to fame for nearly half a century as the mode of the bustle and the polonaise, but its true title to fame rests on far other grounds. The "Grecian bend"—so-called apparently because it is the very antithesis of the pose characteristic of classic marbles—is as absurd to the eye of fashion to-day as it was twenty years ago; the polonaise has appeared in an occasional costume during the last decade, and, a few seasons ago, a notable attempt was made to revive the bustle, but neither met with more than the most limited success. The real and lasting contribution to the mode made by the eighteen-eighty period were the tailored suit and sports clothes, both of which have been increasingly important elements in every succeeding mode and both of which have been developed far beyond any possibilities dreamed of by the mode which originated them. They were fitting contributions from a mode which marked the beginning of the movement for the so-called "emancipation" of woman by emancipating her from the hoop and by starting at least a determined opposition, based on grounds of hygiene, to the tyranny of the corset.

THE MODE UNITES

The outstanding feature of the eighteen-eighty period was, of course, the development of communication. The railroad, the ocean steamship, and the telegraph, reinforced in 1876 by the telephone, combined to knit the Occidental world, at least so far as the mode is concerned, into a single unit. Preeminence in fashions had for centuries been accorded to Paris, but until the development of means of communication made trips to Paris an every-day matter and intercourse by mail or telegraph easier still, there were naturally very considerable differences in the development of the mode in different countries, even though all took their inspiration from Paris. Ever since the early 'eighties, however, there has been one mode for the world of fashion in all Western countries, the mode originated by Paris and imposed by superior excellence of design and the authority of long tradition on all Europe and the two Americas and even, to some extent, on those countries of the East where European influence is strong.

It is true in general throughout the history of fashion that, while minor changes in the mode may be accomplished almost overnight, any definite change in the silhouette comes about gradually. Especially is this true of the eighteen-eighty mode. The feminine figure had been too long hidden behind the unrevealing crinoline to emerge suddenly and completely into the light of day. Early in the 'sixties, there is apparent a general feeling that the crinoline has outlived its time. There are all sorts of searchings for a treatment which shall lend novelty to

this too-familiar silhouette. There are revivals of Louis XV. and Louis XVI. fashions, and attention is centred on the Watteau back, known in England at this period as the "Dolly Varden," from which the polonaise is perhaps an indirect descendant, a descendant which does not inherit the characteristic pleat, but which betrays a certain family resemblance in the bodice extending in the back to form an overdrapery for the skirt. This overdrapery, which is now known to the mode as the overskirt, is the feature of the last phase of the crinoline, in the late 'sixties, and it is the feature which carries over into the new mode when the crinoline is at last definitely abandoned.

THE OVERSKIRT

In the earliest appearances, where it is used over the wide hoop-skirt, this overdrapery is nothing more than a second long skirt of contrasting material, which is looped or shirred up to show a little of the underskirt. Gradually, perhaps under the influence of the Louis XVI. costumes, both skirt and overskirt grow shorter, and the overskirt is very much looped up and held with the beloved Victorian bow. Often an edge of pleating—called kilt—probably because of its similarity to the pleating of the Scotch kilt—goes all about the overskirt, and, at times, the entire underskirt is made up of narrow rows of kilt, which is a decided feature of the eighteen-eighty mode. There is a tendency, more and more marked, to draw the overdrapery to the back of the skirt and to increase its length, doubtless in some reminiscence of the Watteau back, and where the drapery is, there, inevitably, will the hoop be also. So, the spreading circle of the hoop gives place to the half-circle supported by "reeds" or steels, and gowns fall straight in front and puff with added enthusiasm in the back, where the underskirt now forms a train.

The dawn of the 'seventies brought the downfall of the Second Empire and saw Paris temporarily submerged beneath the horror of the Commune and the disaster at Sedan. For some two years—during which Germany made a characteristic and inevitably unsuccessful attempt to establish herself as arbiter of fashion, the mode wandered leaderless in ways more novel than interesting. With that sudden recovery which so amazed the world, however, France was on her feet again by 1873, and Paris resumed unquestioned leadership of the mode, bringing to it the perfected version of the reed silhouette. It was, however, a greatly changed Paris. The gaiety, the frivolity, the extravagance of the Second Empire were gone, and in their place was a great simplicity and something nearer austerity than Paris had experienced in many centuries. Jewels were laid aside, and the brilliant colours and extreme styles of the later years of the Second Empire gave place for the moment to a mode of sober hue and with the distinction of quiet elegance.

Two costumes reproduced in 1873 by a leading fashion magazine of the day, *La Mode Artistique*—the title itself a symbol of the period—may serve to (Continued on page 144)

YOUTH ! in the autumn ! these stars brought it to her



MY MANNEQUIN WILL NEVER HAVE "AUTUMN SKIN"!

"Only a healthy skin can stay young"

- ★ **THE FOREHEAD**—To guard against lines and wrinkles here apply Milkweed Cream, stroking with fingertips, outward from the center of brow.
- ★ **THE EYES**—To avoid aging crows' feet, smooth Ingram's about the eyes, stroke with a feather touch outward over brow and inward under lower lids.
- ★ **THE MOUTH**—Drooping lines are easily defeated by placing thumbs under the chin and stroking with index fingers upward and outward toward the ears.
- ★ **THE THROAT**—To keep your throat from flabbiness, cover generously with Milkweed Cream, and from the hollow at the base, stroke upward toward the chin.
- ★ **THE NECK AND CHIN**—To prevent a sagging chin, stroke with fingertips from under the chin outward, under the jawbone, toward the ears. Then pat firmly under the chin and along the jaw contours.
- ★ **THE SHOULDERS**—To have shoulders that are blemish-free and firmly smooth, massage with palm of hand in rotary motion with plenty of cream.

INGRAM'S Milkweed Cream

By Frances Ingram

SHE is rather like autumn, herself! Probably 41 or 42, keen, and ever so *colorful*. But when I first met her, a summer in the Berkshires had done quite terrible things to her skin. It was coarse and harsh, and tiny lines etched about her eyes and across her forehead.

"If you can't help me," she said, "I shall have to spend *weeks* in beauty salons, and put off Paris until November!"

So I told her how to cleanse her skin deeply with Milkweed Cream, every day, until there wasn't a bit of dust left in the pores.

"Then," I explained, "because my Milkweed Cream has special *toning* properties, each night spread a fresh film of the cream over your skin and stroke gently upward at the six stars shown on my mannequin's portrait."

I had a note from Paris—later. "These new Paris hats! Jaunty—yet trying. But I have five—and I look *young* in them. Thanks to your advice, and the soft smoothness Milkweed Cream has brought to my skin!"

It's in autumn that *most* of us realize what summer has done to our skin. But if you'll use Milkweed Cream regularly, both for *cleansing* and *toning*, you'll find that the soft smoothness of youth does come back. Won't you *try* my starred way to smooth, clear skin? All drug and department stores carry Milkweed Cream.

And won't you tune in on my radio program, "Through the looking-glass with Frances Ingram," Tuesday mornings at 10:15 E.D.S.T., over WJZ and associated N. B. C. stations?



MY INTRODUCTORY TUBE OF MILKWEED CREAM AND MY NEW BEAUTY BOOKLET WILL DELIGHT YOU

FRANCES INGRAM, Dept. B-91, 108 Washington St., N. Y. C.

☐ Please send me your introductory Milkweed Cream treatment and your booklet, "Why Only a Healthy Skin Can Stay Young." I enclose 4 cents in stamps to cover cost of mailing.

☐ Please send me your booklet, "Why Only a Healthy Skin Can Stay Young," which is free.

Name _____
Street _____
City _____ State _____



Watch Your
SOLE,
Dear Lady
.
.
.
It should say
DANIEL GREEN



If you don't see the Daniel Green name, it's not a Daniel Green Slipper.

IT'S the easiest thing in the world to find things that look smart . . . in the shop. But one must be watchful to get enduring smartness. "Cheap chic" is so expensive! ☆ If you want lasting good looks (as you do), insist on Daniel Green Leisure Slippers. Every pair is quality . . . rich silks by Skinner, softest leathers, perfect fit. ☆ For economy's sake, buy Daniel Greens. Styles for men, women, and children . . . \$2.50 to \$6 a pair.

THE DANIEL GREEN COMPANY, DOLGEVILLE, NEW YORK



ASK FOR THESE THREE SLIPPERS. 1—The Loll in leather or gay crepe. 2—The crepe and satin Bridge slipper. 3—Our new buckle backstrap mule in black satin is a real bargain.

DANIEL GREEN
LEISURE FOOTWEAR

RELIGIOUS, SOCIAL AND FINANCIAL FACTORS IN SELECTING THE SCHOOL

Parents confronted with the problem this year, or next, will find interest in this excerpt from Vogue's Book of Private Schools. "In a church school the religious side of the teaching follows the definite doctrines of the sect—whatever it is. But an undenominational school may stand also for sincere and simple Christian living, and the daily school session opens with brief religious exercises. Pupils are required to attend morning service at the church designated by their parents at the time of entrance. All schools ask for social and financial references of the parent or guardian and a record of the school last attended by the child. Some schools require entrance examinations for admittance; others accept credit from other schools.

Scholarships are given in a great many schools, on a competitive basis and must be arranged for in ample time. The charges of schools range from about \$500 to about \$2,500 a year. In the New England States charges vary from \$800 to \$1,800, the average being \$1,400 per year. These charges include class instruction, board and lodging. An extra fee is usually asked for courses in music, art, domestic science, secretarial training. There is always a small fee for laundry, and pew in church (in the case of church schools). The athletic fee is generally \$10, and riding an additional charge. The tuition is increased to \$2,000 at some schools in New York City. There are a few girls' schools in the country with tuition fees as high as \$2,500. In Pennsylvania, there are a few institutions with a fee of \$600. In the Southern States, the range is from \$600 to \$1,400, with an average at \$1,100.

The Middle Western schools follow their Southern sisters, while California schools have the same range as those of New England. Tuition in foreign schools varies greatly. In some, it is as low as \$600; in others, the range is from \$1,200 to \$2,400. Extra charges are made for music, art, secretarial training, chaperonage, and, in many cases, trips at vacation time. In the case of vocational schools, which are for the most part non-residential, fees generally range from \$150 to \$250 a school year. Short courses, evening courses, and part-time courses are in proportion. The cost of schools for exceptional children varies according to the care needed by the individual child; \$125 a month is a medium price, while some run as high as \$350 a month. Naturally much depends upon the particular case." For your copy of Vogue's Book of Private Schools (no obligation), write: Vogue's School Bureau, 1928 Graybar Building, Lexington at 43rd, New York.



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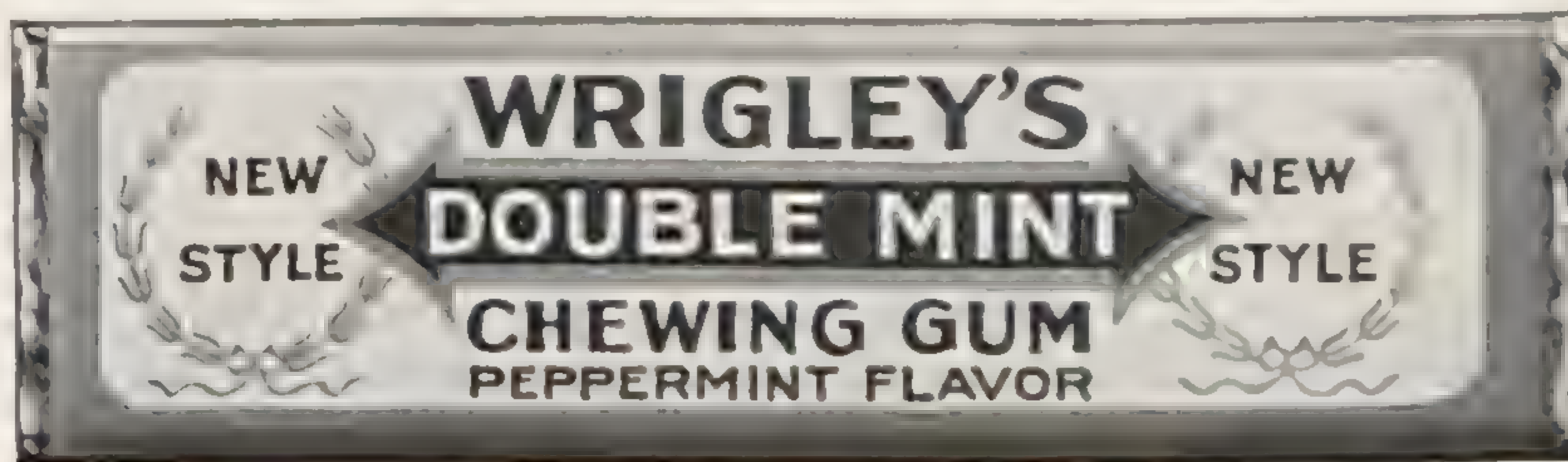
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THE EIGHTEEN-EIGHTY MODE

(Continued from page 140)

illustrate the rich and quiet dignity of this new mode. The first combines mauve satin with a well-chosen shade of dark blue velvet. The underskirt of dark blue velvet falls straight in the front, widening at the bottom by an eighteen-inch flounce set on with a heading to match. Over this velvet underskirt is draped an overskirt of mauve satin, curving down in an apron effect nearly to the knees in front and running up on the hips to fall in a wide sweeping train over the puffed-out back of the underskirt. A wide band of fur follows every edge of this overskirt, and similar bands edge the hip-length jacket of blue velvet, with snug bodice and very long and wide bell sleeves edged with fur, which completes the costume. The skirts of this jacket are slashed in back to the waist-line and bordered on each side with fur, exaggerating the puff of the costume at the back, while a little band of fur forms the close collar. The little hat of silk and flowers, dripping its trimming off the back in the fashion which doubtless instigated the waterfall coiffure, is perched high on a coiffure which shows already the tendency to the curled fringe which was a characteristic of the eighteen-eighty coiffure and which one associates with Queen Alexandra as inevitably as one associates the cluster of curls on the neck with the Empress Eugénie or the sleek parting in the centre and the coils about the ears with Queen Victoria in her younger days.

The second costume from *La Mode Artistique* is of green silk in two shades, with a trimming of black satin ribbon. The silhouette is the same as that of the first costume, decidedly high in the waist and snug in the bodice, slightly emphasizing the bust, while the skirt is straight in the front, except for a slight flare just at the feet, and puffs with equal decision in the back. The snug bodice, which comes decidedly below the waist, except in the back, where the overskirt is looped up over it, is of black satin and is finished with the wide ruche which proved a forerunner of the snug high collar, which made its entry into the mode in the 'eighties, though a low standing collar had been a feature of certain mid-Victorian frocks.

This sobriety did not, however, remain for long a feature of the mode. Lighter fabrics, gayer colours, and increasing elaboration of trimmings soon replaced it, and one sees versions of the reed silhouette in which the underdress is made up of countless narrow ruffles, pleated or gathered, of such light and delicate stuffs as lace or white mousseline de soie, while the bodice and overskirt are of some gay silk faced with silk of another hue. Jewellery returned to the mode in decidedly massive and showy form—pendant earrings, "dog-collars" of diamonds or of pearls, bracelets, and elaborate corsage ornaments. There was a revival of jet, for which the fashionable (Continued on page 146)



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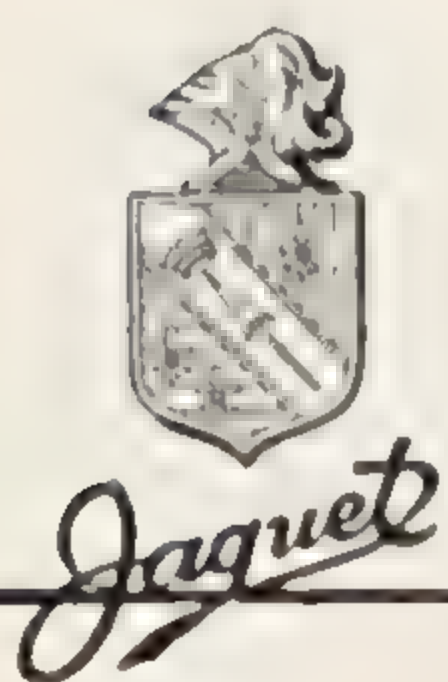




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THE EIGHTEEN-EIGHTY MODE

(Continued from page 144)

world cherished an unrestrained passion for a number of years, using it not only for all sorts of trimmings, but for jewellery as well, especially in England, where the jet mined at Whitby had become famous.

The reed silhouette was not destined to long favour. The feminine figure had entered upon the course of a gradual return to visibility, and this silhouette proved but a temporary halt on the way. The characteristics of the reed back were not only the decided puff just below the waist—which was soon revived by the bustle of the eighteen-eighty mode—but the fact that the exaggerated width of the back of the skirt continued all the way to the floor, creating a line similar to that of the Louis XIV. mode, but with a much more marked puff just below a somewhat higher waist-line. The next step in the development of the new mode, which came in the later 'seventies, was the complete elimination of both reeds and puff, leaving a silhouette characterized by a long, snug bodice, coming all the way to the hip-line and having a sharply accented waist at the normal waist-line, and a skirt which was usually draped with an unmistakable tendency to snugness at the knees, which was to prove the distinctive feature of the mode for some years.

A NEW SILHOUETTE

This new silhouette, which was aptly called the "eelskin mode," was as revealing as the crinoline had been concealing, and the figure that it revealed was decidedly buxom, with plump shoulders and a full bust above its snugly laced waist and with marked emphasis on the curve of the hips, which was at need amplified by the pads which were the earliest form of the bustle, though the drapery over the bustle does not appear until later. The entire costume, including the sleeves, was snugly fitted, all the way down to the bottom of the skirt, where a decided flare about the feet was introduced by pleated or gathered ruffles or flounces. The skirt was of rather short round length in front and in back ran into a train which was short for morning wear and increased in length with the increasing formality of the gown. The bodice usually buttoned snugly with ornamental buttons down the middle of the front, and, often, a wide sash was drawn closely about the hips at the joining of skirt and bodice and knotted at one side. Sometimes, the draping of the skirt was drawn to the back, where a cascade of frills fell to join the full ruffle about the bottom of the skirt.

To the shorter skirts of the later 'seventies may be attributed the increased smartness of shoes to be perceived at that period, or, perhaps—who can say?—one should reverse the order of cause and effect. At all events, the mode at this period turned its attention to shoes and adopted a new shape called the "Charles IX.," which was made of glacé kid and had a distinction of line which marks the beginning of the modern era of boot-making. This shoe was long and slim, with a slightly pointed toe and a heel

of moderate height, and was finished with a large bow at the front. For walking, which had now attained a place among fashionable diversions, though the era of cross-country tramps was still far in the future, even in England—, there were high boots with cloth tops, which were considered very smart when the tops exactly matched the costume.

The eelskin gown, however, proved a trying mode for any woman not gifted with a perfect figure, and the last year of the 'seventies brought the famous "polonaise," returning to the underskirt and draped overskirt, but retaining the tightness at the knee and not emphasizing the bustle effect until two years later, when the silhouette of the 'eighties was fully developed. The overskirt was usually an extension of the fitted bodice and was looped up and held, in the favourite Victorian fashion, with knots of ribbon, and it revived the edge of kilting used in the early 'seventies. Most of the elaboration, however, was reserved for the underskirt, which was kilted, ruffled, laced, and frilled in a great variety of ways, while the bodice remained simple.

With the early years of the 'eighties, the bustle and the draped overskirt and the skirt tight at the knee were firmly established as the silhouette of fashion, and the mode set itself to elaborating the theme. Tighter and tighter were the underskirts drawn about the knees, until the problem of going up and down stairs became a serious one. The corset also remained snug and was now so adjusted as to throw the bust forward, lessening the apparent width of the shoulders characteristic of the Second Empire mode. Passementerie became a rival of ribbon as a trimming, and there was extensive use of the lighter laces, such as Valenciennes, Mechlin, Brussels, Chantilly, Alençon, and Honiton. A feature of the period was the balayouse ("street-sweeper"), a series of flounces of white lace which were set up under the skirt to serve as protection for the sweeping trains.

HISTORICAL INFLUENCES

It has been said that the eighteen-eighty mode was the first which was in a modern sense a universal mode, and it had yet another similarity to modern modes in the fact that it was without any strong royal leadership, a mode determined, much as modern modes are determined, by the influence of the great houses of Paris and of a small group of women of special taste and distinction in dress in the fashionable worlds of London and of Paris. The Second Empire in France had given place to the Third Republic, which confined its activities to the political world and possessed no social prestige, while, in England, Queen Victoria was still living in the seclusion to which she had retired as much as possible after the death of the Prince Consort. Queen Alexandra, then Princess of Wales, whose marriage had been one of the events of the early 'sixties and who was very popular in England, had, it is true, considerable (Continued on page 148)

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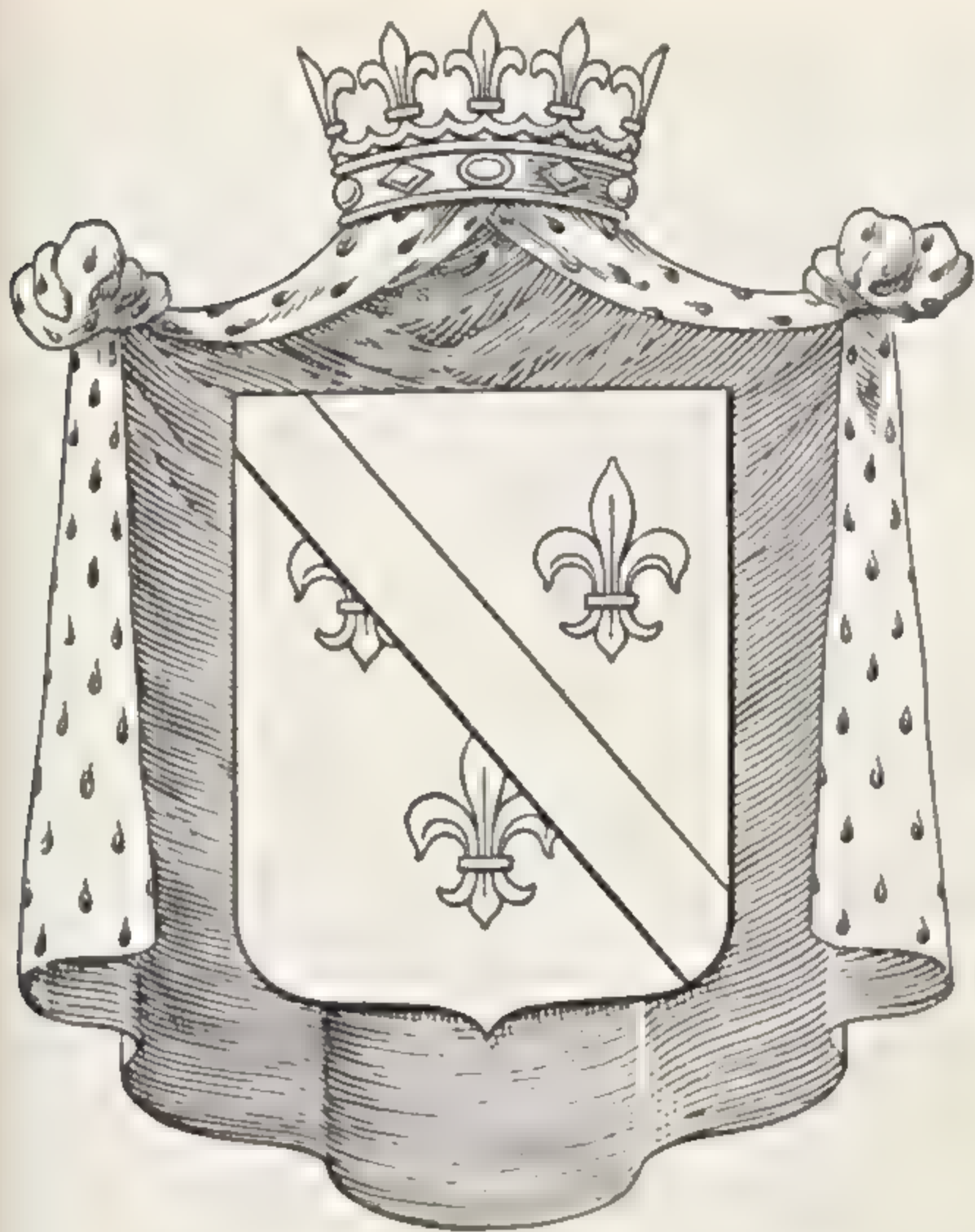
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THE EIGHTEEN-EIGHTY MODE

(Continued from page 146)

personal influence on the mode, and, doubtless, the unusual perfection of her tall and graceful figure had a certain part in winning favour for the trimly fitting costumes of the 'seventies and 'eighties. She was not, however, in any sense a creator or leader of modes, as the Empress Eugénie had been, but she may be remembered as the last royal personage to exercise over the mode even a semblance of that royal influence to which it had been for so many centuries accustomed.

Perhaps, the most striking of all the changes brought by the eighteen-eighty mode was the change in the type of costume adopted for informal day-time wear. It will be remembered that Monsieur Taine, on his visit to London some years earlier, had admired fashionable beauties dressed in tulle and white muslin for morning walks in Hyde Park. Even as late as 1873, the fashionable world still walked abroad rather for the purpose of being seen than as a form of exercise, and a typical walking costume of the day consisted of an underskirt of some sheer white material, very much ruffled and ribbon-trimmed and trailing at least a yard of fluffy train, and a bodice and overskirt of one delicate shade of silk lined with another, equally delicate, and having long elaborate sleeves to match the underskirt. For the very height of smartness, the little bonnet might be held by double-faced ribbons—now tied in the back—in the colours of the overskirt, while the tiny long-handled parasol carried the same colours in its silk top and the ribbons fluttering from its tip.

A NEW SUITABILITY

Already, however, the feminine mode was learning from the masculine fashions something of the modern art of adapting the costume to the occasion. Early in the century, it had borrowed from that source the inspiration for the tailored riding-habit, and it now turned again to the trimly tailored attire of man for inspiration for costumes which should meet the new needs of travelling and of the more active life which even the woman of fashion had now adopted. As early as 1877, one may find quaint embodiments of this new idea of the mode, as in a costume of plaid wool, with a closely draped skirt ending in a kilted flounce which forms a very brief train and a hip-length coat, double-breasted and on severely tailored lines and finished with the masculine turned-down collar and revers, but curving in sharply in the feminine fashion of the day at the waist and buttoning over a light gilet of plain material, which, itself, buttoned from throat to hip-line.

Soon, the tweeds and serges and heavy wools of the masculine mode, never before noticed by feminine fashion unless in some heavy loose wrap for travelling, were adopted as the only possible materials for street and travelling wear, and the tailored mode of severe simplicity for day-time wear was launched on a career which has as yet known no serious check. By the end of the 'eighties, numbers of tailors were devoting themselves exclusively to

the making of tailored suits for women—for the age of the tailored frock was not yet come—and these suits had attained much of the distinction of line which characterizes the modern tailleur and were often worn with the mannish shirt and stiff collar. This creation of the tailored mode may well be considered the greatest accomplishment of the eighteen-eighty mode, and coincident with it was the development of sports clothes as a special type, an innovation hardly less considerable in its consequences in future modes.

A SPORTLESS AGE

To the woman of the mid-Victorian period, sports were an unknown world. How, otherwise, could she have continued to wear the hoop and the cramping corset? No theories of keeping the body in a perfection of health and line by out-of-door exercise troubled her mind, which found pallor and fragility the marks of the true "lady" and preferred to ensure the fashionable figure by the use of the backboard and the restful process of sleeping in corsets. It is true that she rode horseback and even sometimes followed the hounds, though how she did so thus hampered by a tightly laced and unyielding corset remains a mystery, but, until the 'seventies, not even tennis and croquet diversified her days, while rowing was considered as demanding a most unbecoming display of strength and golf or cricket was a thing unthinkable for woman. Considering the scant half century which has gone to their making, both the modern sports clothes and the modern sports-woman may well be matters of wonder.

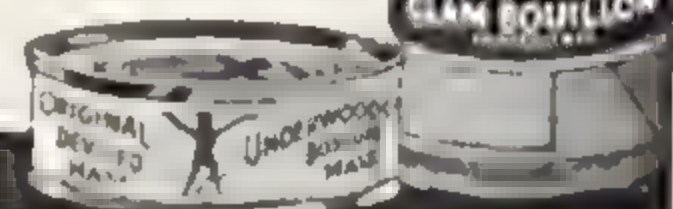
The 'eighties, however, made considerable progress in changing this mid-Victorian state of affairs as regards both the sportswoman and her sports apparel. It is true that she played tennis, even ice tennis, in a skirt long and tight at the knees, but she also, when especially daring, played golf, and, for that, she had simple suits of heavy wool, which developed into the Norfolk coat suits so much in favour for sports wear in the 'nineties. Later on, she had also the golf capes of double-faced wool, plain on one side and plaid on the other, which were so marked a feature of the end-of-the-century modes and which gave to the cape a vogue that it has never since entirely lost.

With this sports apparel went boots designed for genuine service—thick, double-soled leather boots, which would have seemed to the Victorian beauty as outrageously impossible as the long cross-country walks on which they were worn or the mountain climbing for which they served. They had not, it is true, the smartness of cut or the excellent combination of lightness and durability which marks the sports shoes of to-day, but they served, it might be said, to set the sports-woman on her feet, and, from that position, she has demanded and been supplied with apparel which meets her needs, while embodying some of the most delightful phases of fashion. (A further discussion of the Eighteen-Eighty Mode will be found in the October 1 issue of Vogue.)

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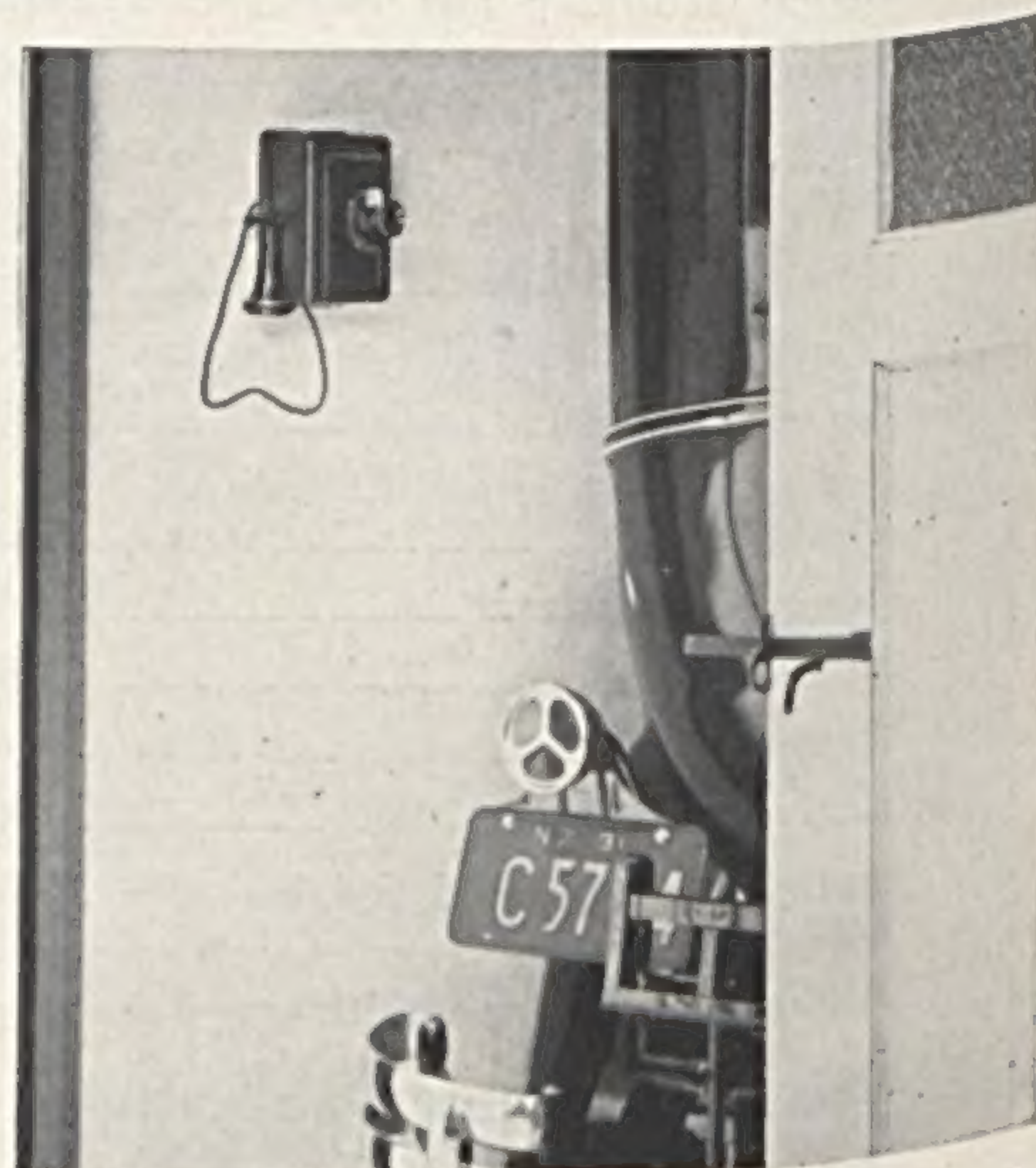
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